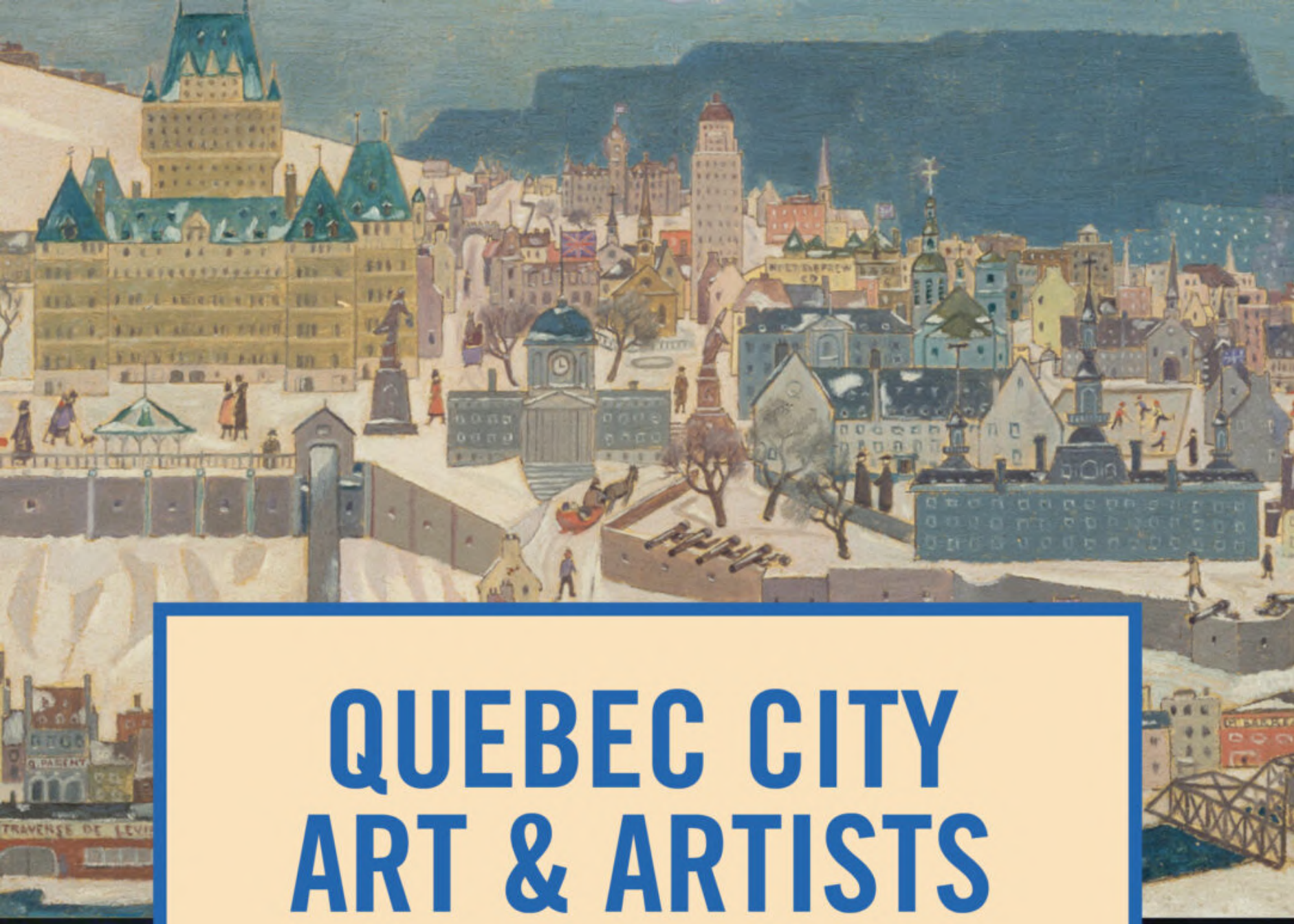
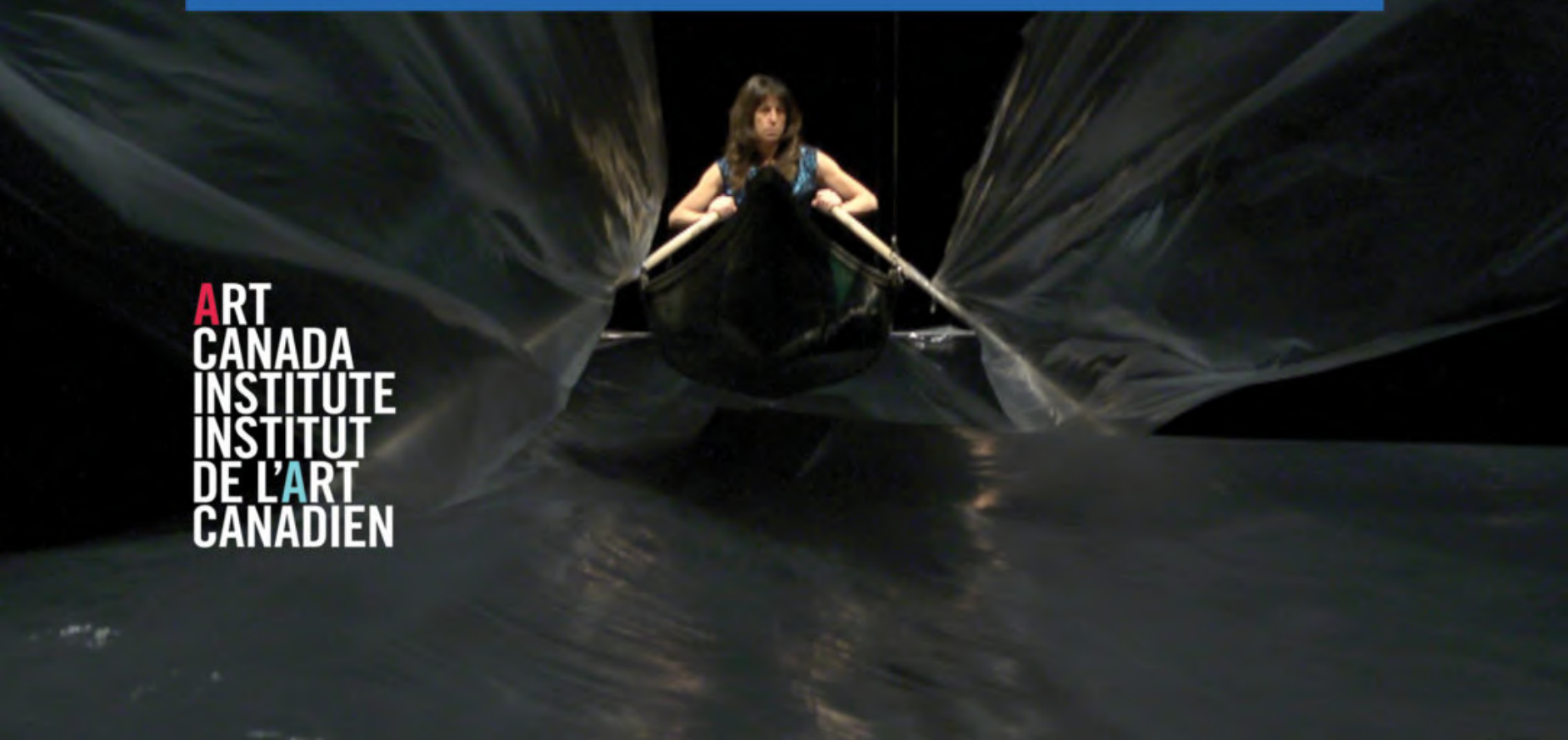


QUEBEC CITY ART & ARTISTS

An Illustrated History

By Michèle Grandbois



ART CANADA INSTITUTE
INSTITUT DE L'ART CANADIEN

QUEBEC CITY ART & ARTISTS

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Preface

The cradle of French Catholic America, a colonial capital of two empires, a World Heritage Site gem, and the capital of the province of Quebec, Quebec City has long been favoured by artists. Even Samuel de Champlain (c.1570–1635), the founder of the first permanent French colonial settlement in Quebec City in 1608, was a painter.

Quebec City's spectacular beauty has made it a muse for many. Picturesque and heroic, it stands as a fascinating paradox, with a population that is ninety-five per cent francophone in an anglophone North America and origins that stretch back to the territorial occupation by the First Peoples, to whom the city owes its name.[1] The weight of history exerts its power in Quebec, echoing the words of the French political theorist Alexis de Tocqueville, who declared at the end of *Democracy in America* (1840): "When the past no longer illuminates the future, the spirit walks in darkness."[2] The illustrious Tocqueville, strolling through Quebec City in 1831, was struck by its people, whose dialect and customs reflected the Old France of the era of Louis XIV (1638–1715). Nearly two centuries later, Quebec City still embodies this blending of past, present, and future. The balance between the city's rich historical legacy and the energies of the present is sustained by the ever-renewed creativity of its artists.



Thomas Johnston, after Nicolas de Fer and François Chereau, *Quebec City, The Capital of New-France, a Bishoprick, and Seat of the Soverain Court*, c.1759, etching, engraving, and hand colouring on paper, 20.1 x 25.2 cm (paper); 17.1 x 22.3 cm (image), John Carter Brown Library, Brown University, Providence.

This illustrated history of art and artists in Quebec City pays tribute to the men and women who dreamed of a city nestled at the confluence of a river and a majestic estuary, crowned by a natural fortress. The book begins with an ancient civilization whose millennia-old presence is held in artifacts—often fragmentary—that bear witness to seasonal passages and settlements on the site of Quebec City. From there, the story unfolds through the historical periods of the French Regime (1608–1759) and the British Regime (1763–1867), when the area was shaped by the commercial, religious, and imperial ambitions of its conquerors. We will see how art flourished in a colonial capital recognized by both regimes. We will also observe that creative expression in Quebec City is deeply intertwined with encounters and conflicts, and that, despite tragedies—attacks, epidemics, and fires—art has always reigned supreme in the city.





LEFT: Marie Lemaire des Anges (née Marie Lemaire) (attributed), *Parement d'autel dit de l'Immaculée Conception* (*Altar Frontal Known as The Immaculate Conception in Quebec City*), second half of the seventeenth century, distemper: polychrome wool and silk thread, gold and silver thread with blade, cannetille and paillette, bobbin lace with thread, crimp and silver blade; central medallion: distemper on canvas, 261.5 x 94.6 cm, Pôle culturel du monastère des Ursulines, Quebec City. RIGHT: A view of the golden baldachin and the high altar inside the Notre-Dame de Québec Basilica-Cathedral, Quebec City, 2021, photograph by Wilfredo Rafael Rodriguez Hernandez. The baldachin, completed between 1923 and 1930, is a replica of the original created by François Baillairgé, which was destroyed in a fire in 1922.

The precious gold-and-silver thread embroideries of Ursuline sister Marie Lemaire des Anges (1641–1717) and the richly gilded carvings of François Baillairgé (1759–1830) remind us that in the seventeenth and eighteenth centuries, art served both the French Catholic Church and the King. After British forces defeated the French in the 1759 Battle of Quebec and throughout the nineteenth century, the cultural vibrancy at the foot of the Gibraltar of America gave rise to a range of artistic practices—from the deeply humanist portraits of Antoine Plamondon (1804–1895) and the landscapes and city views of the English topographical painter James Pattison Cockburn (1779–1847) to the visual chronicles of Joseph Légaré (1795–1855), a painter, a collector, and the founder of the first private art gallery in Quebec City. The contributions of the Dutch-born painter Cornelius Krieghoff (1815–1872) were also important, particularly his lively depictions of scenes from local French Canadian life. These works paved the way for Quebec regionalism in painting.



Robert Clow Todd, *The Ice Cone, Montmorency Falls, Québec*, c.1845, oil on canvas, 51.2 x 67.9 cm, Art Gallery of Ontario, Toronto.

In the wake of Confederation (1867), Quebec City—chosen as the capital of the province of Quebec (this time permanently)—became a symbol of French Canadian identity. Artists, primarily painters and sculptors, were called upon to give shape to historical events and to commemorate the heroic men and women who adorn the facades, interior walls, and ceilings of the Parliament Building and populate the city's parks and public spaces.

Quebec City was the first Canadian city to establish a public school of fine arts to train new generations of artists, many of whom have established a presence within the international art scene. This is exemplified here by creators such as Jocelyne Alloucherie (b.1947), Diane Landry (b.1958), and the collective BGL (active from 1996 to 2021). They have developed progressive practices in performance and installation—postmodern art forms that have resonated strongly in Quebec City. This book also highlights the thriving artist-run centres of the Saint-Roch district, a vibrant hub of creativity in Quebec City since the end of the Quiet Revolution in the 1960s. During this period, artists embraced technology and emerging practices such as video, continually pushing the boundaries of both visual and performing arts.





LEFT: Diane Landry, *École d'aviation* (*Flying School*), 2000, installation with automated umbrellas, harmonicas, motors, steel, cardboard, halogen lighting, MIDI controller, computer, 24 objects: 30 x 100 cm (variable widths), 100 x 220 cm (variable heights), 800 x 800 cm (ceiling projection), Cameron Art Museum, Wilmington. Installation view from the exhibition *Diane Landry: Flying School (École d'aviation) & Mandala Naya* at Rice Gallery, Houston, 2005, photograph by Diane Landry. RIGHT: BGL, *Rapides et dangereux* (*Fast and Dangerous*), 2005, motorcycle and video documentary on digital video disk (DVD), 7 min., 36 sec., National Gallery of Canada, Ottawa.

The poet and globetrotter Alain Grandbois (1900–1975), my father's older brother, once wrote that "the face of Quebec City is one of the most moving among the faces of the world."[3] He had a deep love for the capital, "with its beautiful and well-constructed face, whose very wrinkles, while accentuating the strength and vigour of its character, also brought it a kind of nostalgic poetry like no other."[4]

In an era of great urban change, Oncle Alain felt a sense of melancholy for Quebec City's old walls, a sentiment shared by its first art historian, Gérard Morisset (1898–1970), and the painter Jean Paul Lemieux (1904–1990). In 1933, the poet published *Né à Québec*, about the explorer Louis Jolliet (1645–1700). I treasure this little book with its yellowing pages, which required a paper knife to follow the story page by page. It has been with me since childhood, prominently displayed on the family library shelves among Oncle Alain's poetry books, collections of short stories, and tales of adventure.



Jean Paul Lemieux, *La Fête-Dieu à Québec* (*Corpus Christi, Quebec City*), 1944, oil on canvas, 152.7 x 122 cm, Musée national des beaux-arts du Québec, Quebec City.

A native of Quebec City, I grew up in the Upper Town, at the foot of its fortified walls. My journey is intertwined with landmarks that have shaped the city: I studied at the School of the Ursulines, the first convent school for girls in North America, and later at Université Laval, the first French-language university on the continent. I taught at the Petit Séminaire de Québec, the distant successor to the Collège des Jésuites, established in 1635, and I spent twenty-five years as a curator at the Musée national des beaux-arts du Québec, the province's first public museum.

Throughout my studies and professional life, I have had the privilege of engaging with the art and artists of Quebec City and collaborating with remarkable specialists in the history of Québécois and Canadian art. This account pays tribute to their research and publications, which stand as brilliant victories against the spectre of oblivion.

Michèle Grandbois
September 2024



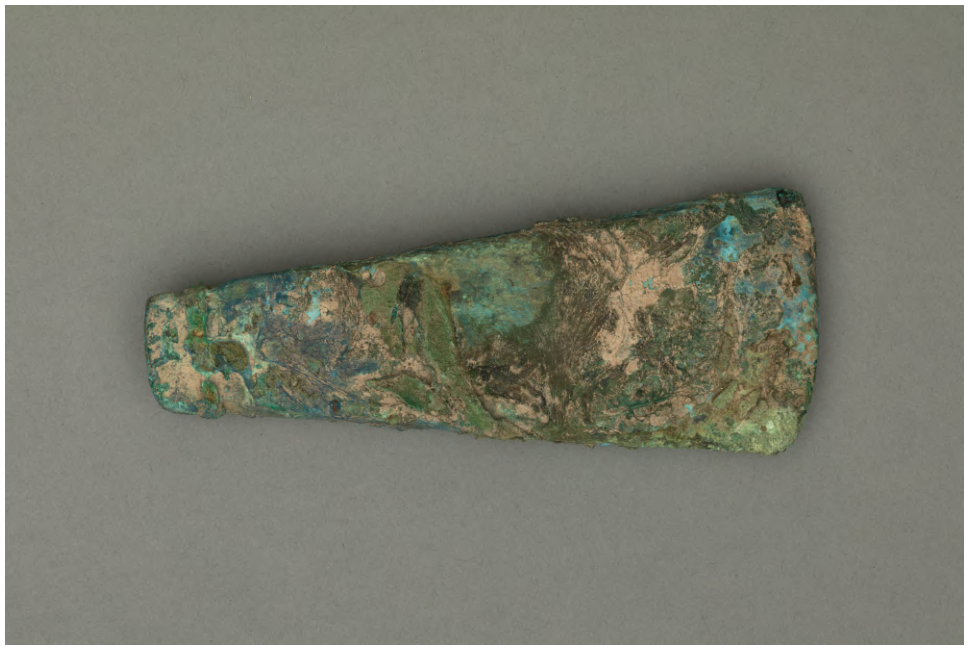
Historical Overview

With its four centuries of history, Quebec City invites us to look back at the ages long past that shaped it. Founded at a strategic location on the St. Lawrence River, the city imposed itself on the First Peoples who originally traded or settled there. The French conquerors developed the site into a fur trading post, then a village aiming to establish itself as a French and Catholic city, and finally, the capital of New France. The redrawing of borders by the great colonial powers brought the French Regime to an end and saw authority officially change hands with the Treaty of Paris in 1763. But Quebec City, devastated, rose from the ashes under British rule to become one of the major centres of cultural and tourist life on the American continent in the nineteenth century. After

Confederation (1867), strengthened by its identity as a provincial capital, Quebec City—immortal—thrived, in part by embracing openness to others and encouraging all forms of artistic expression.

Pre-contact Indigenous Culture and the City's Founding (1608)

Once an island emerging from the Champlain Sea, the promontory of Quebec lies where the Saint-Charles River[1] meets the St. Lawrence,[2] the only entryway into the North American continent from the Atlantic coast. A few kilometres southwest of the start of the St. Lawrence estuary, on the river's northern bank, stands Quebec City.[3] Known as Stadacona, meaning "high rock" in the Iroquoian language, the city appears as a mountain to the east, with a massif rising 105 metres high.



Once-known St. Lawrence Iroquoian creator, axe head, 1000–400 BCE, copper, 5.6 x 14 x 2 cm, Musée de la civilisation, Quebec City.

The oldest artifacts found in the area that now constitutes Quebec City were created by semi-nomadic St. Lawrence Iroquoians, who lived along the river, primarily between present-day Quebec City and Montreal, extending as far as what is now Ontario and the state of New York. "For at least two thousand years before the arrival of Europeans, the point of Quebec City was frequented by Indigenous Peoples [who] would stop there to fish for eel and to trade goods: copper, furs, foodstuffs, etc."[4] A cold-hammered copper axe head, dated to between 1000 and 400 BCE, reveals a design typical of the Iroquoian populations of the Centre-du-Québec region, though the copper itself comes from Lake Superior. This piece confirms the practice of "bartering raw materials" within what must have been an impressive "network of exchange and continental trade."[5] The Iroquoians based their way of life on hunting and agriculture, and their art on the creation of objects for everyday use as well as for ritual and sacred practices.

During the Woodland period (1000 BCE to 1500 CE), the region saw increased settlement as the St. Lawrence Iroquoians became less nomadic and developed horticulture alongside hunting, fishing, and gathering. Their ceramic art reflects these changes in lifestyle. Pottery was used to store and cook food, and its production expanded as villages became more established and techniques were refined. "Regional variations, primarily decorative, became increasingly distinctive."[6] For instance, the vase with ear of corn, c.1350–c.1600—discovered between 1981 and 1982 at the Masson site in the town of Deschambault (now the municipality of Deschambault-Grondines), near Quebec City[7]—features a

corn ear motif, a design that is quite rare in the region and more typical of Ontario communities.[8] The ceramic tradition of the St. Lawrence Iroquoians would become one of the most expressive in terms of decoration.

Throughout the Quebec City region, numerous pottery artifacts provide insights into the ceramic practices of nations descended from the St. Lawrence Iroquoians, including the Wendat.[9] "Both the St. Lawrence Iroquoians and the Huron-Wendat were village-based societies that cultivated corn, beans, and squash. Their ceramic production reflects a continuity and constant interaction with the broader Iroquoian world, where common elements, including specific ceramic traditions such as the Owasco and Pickering traditions, were shared."[10] Wendat women passed down the practice of ceramics from mother to daughter.[11] The pieces they created were utilitarian, suited to their way of life, while also revealing aesthetic considerations in their form and decoration.





LEFT: Once-known St. Lawrence Iroquoian creator, corn ear vessel, c.1350–c.1600, terracotta, 29 x 21 cm, Pointe-à-Callière, Montreal Archaeology and History Complex. RIGHT: Projectile points, made of chert and quartz, found at the historic and archaeological site of Samuel de Champlain's Habitation de Québec, date unknown, photograph by Chantal Gagnon.

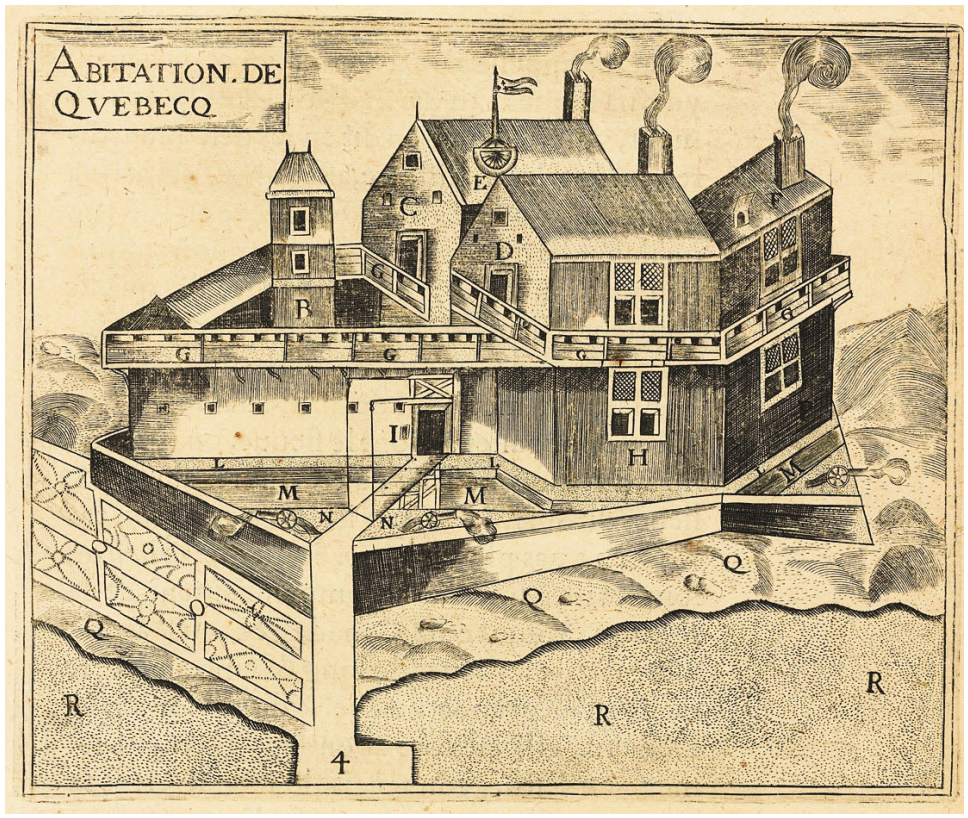
Numerous objects connected to the fur trade economy are among the earliest evidence of Quebec City's material culture. The city's foundations are rooted in the fur trade, which had been part of an extensive exchange network among Indigenous Peoples since time immemorial. Furs were traded for a variety of goods, the most prized being shell beads, or wampum. Cut, polished, and perforated, white and purple (also referred to as mauve or black) wampum cylinders were strung on cords or woven together to create ceremonial ornaments, armbands, necklaces, belts, and more. Among the Algonquian Peoples, particularly along the Atlantic coast, wampum beads served as adornments and soon became integrated into the trading economy. The Iroquoians of the interior wove the beads into necklaces, also referred to as wampums, and these took on a distinct diplomatic role. The art historian Jonathan Lainey notes that "these beaded bands of several rows of woven beads" were worn around the neck during official diplomatic meetings "with neighbouring groups, whether Indigenous or European."[12]



Once-known artist, wampum belt, eighteenth century, shell: northern quahog (*Mercenaria mercenaria*), knobbed whelk (*Busycon carica*); hide; fibre: hemp, 7.5 cm (width) x 0.3 cm (depth) x 99 cm (length), McCord Stewart Museum, Montreal.

Glass beads, considered mere trinkets by Europeans, held deep symbolic meaning for Indigenous Peoples; they were sometimes strung alongside shell beads within wampums but were more commonly woven onto clothing or used to create jewellery. Long disdained in archaeological studies, glass beads "are among the most frequently found objects at archaeological sites in Quebec [and] nonetheless provide significant insights into adornment practices, trade, and interactions between Europeans and Indigenous Peoples."[13]

To gain access to the fur trade market, of which they had only fragmentary knowledge, European merchants relied heavily on the internal trade networks of Indigenous Peoples. The first furs from Canada—beaver, marten, otter, and lynx pelts—flooded the Parisian market starting in 1570, but it was not until Samuel de Champlain (c.1570–1635) landed in what is now known as Quebec City that the first trading post was established there. On July 3, 1608, the French explorer, draftsman, and cartographer arrived at the site that is the keystone of the valley due to its position as the terminus of oceanic communication routes.[14]



Engraving after Samuel de Champlain's drawing *Abitation de Quebecq* (*The Habitation de Québec*), 1608, from his book *Les voyages du sieur de Champlain Xaintongeois, capitaine ordinaire pour le Roy, en la marine* (Paris: Jean Berjon, 1613).

Champlain envisioned a fur trading post at the foot of Cap Diamant, where Notre-Dame-des-Victoires Church now stands in Place Royale. There, he constructed the city's first fortified habitation (completed in 1610), consisting of several interconnected wooden buildings. His drawing of it, *Abitation de Quebecq* (*The Habitation de Québec*), 1608, reflects order and symmetry, along with a certain simplicity in the flattened depiction of space. It was later engraved and distributed in the explorer's 1613 book *Les voyages du sieur de Champlain Xaintongeois, capitaine ordinaire pour le Roy, en la marine* (*The travels of Sieur de Champlain Xaintongeois, ordinary captain for the King, in the Navy*).[15]

Champlain's biographer states that he "left a visual portrait of the New World that alone would have sufficed to establish his fame."[16] But this was not the opinion of the merchants of Saint-Malo, the birthplace of the French explorer Jacques Cartier (1491–1557), who saw themselves as Cartier's sole legitimate heirs; they regarded Champlain as an imposter and denigrated the new lieutenant's skills by calling him a "mere painter."[17] But for Champlain, drawing —or what he called "portraiture"—was an important method of capturing the worlds he explored.[18]





LEFT: Engraving after Samuel de Champlain's drawing *Québec et ses environs* (*Quebec City and Its Surroundings*), 1613, from his book *Les voyages du sieur de Champlain Xaintongeois, capitaine ordinaire pour le Roy, en la marine* (Paris: Jean Berjon, 1613). This image depicts the site where Champlain built the Habitation de Québec. RIGHT: Guillaume Levasseur, *Carte de l'océan Atlantique* (*Map of the Atlantic Ocean*), 1601, manuscript, illuminated on vellum, 74.5 x 99 cm, Library of Congress, Geography and Map Division, Washington, D.C.

In the 1613 edition of his travel journal, Champlain published a map he is said to have drawn in 1608, showing the location of the Habitation de Québec, which is represented by a small structure crowned with three turrets.[19] The explorer also created twenty-three maps of New France and is credited with producing the first partial depiction of Quebec City. At the time, geographic maps served as powerful symbolic markers of the territories appropriated by empires. While the name "Quebecq" was already in use on Guillaume Levasseur's *Carte de l'océan Atlantique* (*Map of the Atlantic Ocean*) in 1601, it was Champlain's detailed *Carte géographique de la Nouvelle France* (*Geographical Map of New France*) from 1612—his most famous drawing—that first pictured the future city.

It was not until the late seventeenth century that more detailed images of Quebec City emerged, depicting the site in all its architectural splendour, with its ornamented spires stretching skyward. In the maps of the time, Quebec City's distinctive geography appears perfectly aligned with the social hierarchy of the French *ancien régime*:[20] the feudal city, open to the river, rises from the Lower Town—a hub of commerce and trade—to the Upper Town, the seat of royal, military, and spiritual power.



Artist unknown, after Jean-Baptiste-Louis Franquelin, *Carte de l'Amérique septentrionalle* [sic] (*Map of Northern America*), 1909/10 (after the 1688 original), pen-and-ink, watercolour, 103 x 160 cm, Library of Congress, Geography and Map Division, Washington, D.C.

Art in the Name of God and the King in New France (1608–1759)

From the seventeenth century onward, the French tradition took root in Quebec City. Samuel de Champlain provided the first images of the site at a time when French power was laying its foundations in New France. As in all North American colonies, commerce, religion, and art were closely intertwined. The French Regime (1608–1763) prospered in Quebec City through the union of throne and altar.

The Baroque tradition prevailed in the seventeenth century, in the wake of the Catholic Counter-Reformation. Grand works of painting, sculpture, and silversmithing were designed to captivate, convert, and inspire the faithful through the power of art and imagery, without the need for words. It was through religious orders that the Baroque style took hold in New France—the Récollets established themselves in 1615, the Jesuits in 1625, and the Ursulines and Augustinians (Hospitallers) in 1639. Religious missions were funded by devout donors and wealthy benefactors from France, who also supported the importation of the first French artworks to Quebec City. As a result, sumptuous silversmithing pieces, reflecting the magnificence of sacred art developed in Europe, found their place in the city's churches.





LEFT: Unknown Canadian artist, after an unknown French artist, *Le cardinal de Richelieu* (*Cardinal Richelieu*), 1754 (after the 1639 original), oil on canvas, 112.5 x 80 cm, Monastère des Augustines, Collection of the Hôtel-Dieu de Québec, Quebec City.
RIGHT: Unknown French artist, *Ciboire* (*Ciborium*), 1641, vermeil, 31 cm (height), Monastère des Augustines, Collection of the Monastère de Hôtel-Dieu de Québec, Quebec City.

Throughout the French Regime, the Catholic Church was the primary patron of painters, sculptors, silversmiths, and architects in Quebec City. Art was highly valued in the evangelization effort, and each religious order included artists among its members. The Récollets welcomed the French painter Claude François (1614–1685), an influential figure in religious painting in New France, who was trained in the classical tradition and influenced by the theatrical effects of Baroque art. Despite his brief fifteen-month stay in Quebec City, the painter, known as Frère Luc, left a substantial body of work, including large-scale pieces intended for the city's churches and chapels.



Frère Luc (né Claude François), *Assomption de la Vierge* (*Assumption of the Virgin*), 1671, oil on canvas, 205.7 x 157.5 cm, Monastère des Augustines, Chapel Collection of the Hôpital général de Québec, Quebec City.

Frère Luc first busied himself with the reconstruction of the Récollet chapel, where he applied his skills as both an architect and a history painter. He created a large composition above the altar, *Assomption de la Vierge* (*Assumption of the Virgin*), 1671, which remains his best-known work and can still be admired today in the chapel of the Hôpital général de Québec (formerly the Récollet convent).[21]

Frère Luc is particularly recognized for his ability to interpret religious subjects according to the context in which they were presented—in this case, in Quebec City, within the colonial reality of converting Indigenous Peoples.[22] His painting *La Sainte Famille à la Huronne* (*The Holy Family with a Huron Woman*), c.1671, depicts Mary, Joseph, and Jesus welcoming a converted woman. In the background, the landscape evokes the cliffs of Quebec City. Within the genre of history painting, Frère Luc's work displayed an artistry that was unprecedented. Only the painters of the nineteenth century would reach a comparable level of execution.





LEFT: Frère Luc (né Claude François), *La Sainte Famille à la Huronne* (*The Holy Family with a Huron Woman*), c.1671, oil on canvas, 121.9 x 106.7 cm, Musée des Ursulines de Québec, Pôle culturel du Monastère des Ursulines, Quebec City. RIGHT: Claude Chauchetière, *On travaille aux champs* (*Working in the Fields*), c.1686, pen and wash on paper, 20 x 15.5 cm, illustration from *Narration annuelle de la Mission du Sault depuis la fondation jusqu'à l'an 1686* (*Annual Narrative of the Mission of the Sault from Its Foundation Until the Year 1686*), Bibliothèque et Archives nationales du Québec, Montreal.

In New France, the Jesuits also counted artists among their members, and many worked through the first educational institution in North America, the Collège des Jésuites, founded in 1635 in Quebec City's Upper Town to educate boys, both settler and Indigenous. Missionary painters were often only passing through, as they were called to evangelize in distant missions across a vast territory. Jean Pierron (1631–1700), a pioneer of apostolic imagery among the Mohawks in what is now New York state, was known for his paintings of hell and paradise, as documented in the writings of Marie de l'Incarnation (1599–1672). Drawings by the Jesuit missionary Claude Chauchetière (1645–1709) depict the founding and activities of the mission at Sault-Saint-Louis (now Kahnawake) in 1686. They include a rare illustration of Quebec City's first bishop, Monsignor François de Laval (1623–1708), appointed in 1674, shown performing his episcopal duties.

The *Codex Canadensis* by the missionary Louis Nicolas (1634–post-1700) stands as an exceptional record of unique, detailed drawings of the plants, animals, and Indigenous Peoples of New France, created in a period when religious subjects dominated artistic representations. "Life was harsh in the early years of this colony, and the small settler community was preoccupied with survival, trade, and business," notes the art historian François-Marc Gagnon. "Art was a luxury, serving mainly to address the religious needs of French Catholics in New France."[23]



LEFT: Louis Nicolas, *Les oiseaux* (*Birds*), n.d., ink and watercolour on paper, 33.7 x 21.6 cm, illustration from the *Codex Canadensis*, page 41, Gilcrease Museum, Tulsa. RIGHT: Louis Nicolas, *Ameriquains qui vont à la guerre sur l'eau* (*Americans Going to War on the Water*), n.d., ink and watercolour on paper, 33.7 x 21.6 cm, illustration from the *Codex Canadensis*, page 16, Gilcrease Museum, Tulsa.

While the Jesuits primarily practised visual arts, the Ursulines excelled in embroidery, "the art of decoration par excellence," as demonstrated by the works of Marie de l'Incarnation, founder of the congregation in Quebec City, and Marie Lemaire des Anges (1641–1717), who succeeded her in teaching needlework to the students and novices of the monastery.[24] "Whether technical, artistic, or economic, all aspects of embroidery production practised in French convents were brought to New France in the seventeenth century by the founders of the Ursulines of Québec."[25] *Parement d'autel dit de la Nativité* (*Altar Frontal Known as The Nativity*), second half of the seventeenth century, exemplifies the "needle painting" practised by the nuns. In the seventeenth century, the Ursulines also developed the art of gilding, or applying a thin layer of gold leaf, which they would share with the Augustinians of the Hôpital général in the following century.

Another highlight of Quebec City's cultural development in the seventeenth century was the founding of the Séminaire de Québec in 1663 by Monsignor Laval. It became the heart of the Catholic Church in the colony and the city's main cultural institution until the following century. The seminary amassed a library of approximately ten thousand books spanning theology, literature, philosophy, science, and medicine.





LEFT: Marie Lemaire des Anges (née Marie Lemaire) (attributed), Ursuline Workshop of Quebec, *Parement d'autel dit de la Nativité* (*Altar Frontal Known as The Nativity*) (detail of the medallion), second half of the seventeenth century, wool and polychrome silk thread, spun and frisé gold and silver thread with foil, purl and sequins, *filé riant* with a silk core, bobbin lace with spun, frisé and silver foil thread, and distemper on silk (medallion), 95 x 261 x 4 cm, Musée des Ursulines de Québec, Pôle culturel du Monastère des Ursulines, Quebec City. RIGHT: Ursuline Workshop of Quebec, *Chasuble* (frontal view), c.1720, silk, gold, and silver, 125.5 x 76 x 6 cm, Monastère des Augustines, Collection of the Monastère de Hôtel-Dieu de Québec, Quebec City.

While art flourished primarily through religious communities, royal authority also played a significant role in the cultural development of New France.[26] King Louis XIV made Quebec City the active centre of New France when he established an absolute monarchy in 1663. The first piece of public art in Quebec City, a sculpted effigy of the young monarch—a replica of a work by the Baroque sculptor Gian Lorenzo Bernini (1598–1680)—was placed in the newly created Place Royale in 1686 as a reminder of monarchical authority in the colonial capital. Royal authority was further reflected in the establishment of decision-making institutions in Quebec City—particularly the Sovereign Council, founded in 1663 to oversee political and judicial affairs. The city also developed defensive structures, including the Place d'Armes (created between 1644 and 1648), while in 1692, its fortifications were reinforced with a royal battery and ramparts featuring three guard gates encircling the Upper Town.



The Rudier Foundry, after Gian Lorenzo Bernini, *Le buste de Louis XIV, roi de France de 1643 à 1715* (*Bust of Louis XIV, King of France from 1643 to 1715*), 1928, installed 1931, cast metal, Place Royale, Quebec City. This bust is a replica of the original by Bernini, housed at the Château de Versailles.

Art gained prominence in Quebec City with the establishment of a social elite, including the king's representatives, who often stayed in the capital only briefly—sometimes for no more than a few months. During these visits, it was essential to display signs of authority and wealth befitting their status. From 1663 to 1759, twelve governors general and seventeen intendants succeeded one another. The ships that brought them across the ocean were loaded with luxurious personal effects and belongings, designed to reestablish, to some extent, the lifestyle they had enjoyed in France. Research has documented the splendour of the governor's apartments in the Château Saint-Louis and the Intendant's Palace in the early eighteenth century.[27] The development of religious art and elite culture depended mainly on import activities.

In local artistic production, there are a few examples of votive painting, introduced in the seventeenth century, depicting scenes invoking the protection of Saint Anne, mother of the Virgin Mary and patron of sailors. The Musée historique de Sainte-Anne-de-Beaupré preserves valuable examples of this style of painting attributed to anonymous Canadian artists. *Ex-voto de Madame Riverin* (*Ex-voto of Madame Riverin*), 1703, for example, appeals to Saint Anne for protection during the long journey that would return the depicted mother and her children to France, while *Ex-voto des trois naufragés de Lévis* (*Ex-voto of the Three Shipwrecked at Lévis*), 1754, recounts, in a more naive style, the miraculous rescue of several passengers after the wreck of their small boat between Lévis and Quebec City.[28]



Artist unknown, *Ex-voto des trois naufragés de Lévis* (*Ex-voto of the Three Shipwrecked at Lévis*), 1754, oil on canvas, 31.7 x 52.1 cm, Sainte-Anne-de-Beaupré Shrine.

Local production, however, was more focused on religious sculpture, gilding, and silversmithing because of the proliferation of places of worship.[29] The ornamentation of the Ursuline Chapel (1730–1736), produced by the woodcarver Pierre-Noël Levasseur (1690–1770) and his workshop, is one of the masterpieces of this local religious production and one of the few complete sets of wood sculptures still preserved in Canada today.[30] In the field of silversmithing, Quebec City was the primary centre of activity during the seventeenth and eighteenth centuries. Some thirty silversmiths created objects for religious and domestic use, as well as pieces intended for commercial exchanges with Indigenous Peoples.[31]





LEFT: Charles Duval, *Hausse-col décoratif* (*Ornamental Gorget*), 1798–1800, silver, 15 cm (diameter), McCord Stewart Museum, Montreal. RIGHT: Pierre-Noël Levasseur, *Statue de sainte Ursule, patronne des Ursulines* (*Statue of Saint Ursula, Patron Saint of the Ursulines*), eighteenth century, assembled, carved, and polychrome wood, 171 x 71.5 x 58.5 cm, Ursuline Chapel, Pôle culturel du Monastère des Ursulines, Quebec City.

One of the most well-known and commonly studied paintings of the seventeenth century, *La France apportant la foi aux Hurons de la Nouvelle-France* (*France Bringing Faith to the Hurons of New France*), c.1666, reflects the relationship that Quebec City religious orders, particularly the Jesuits, maintained with the Wendat, who founded the village of Jeune-Lorette (now Wendake).[32] In the composition, the young Wendat convert is welcomed by Anne of Austria, the mother of Louis XIV, and is presenting the queen with a painting of the Holy Family. *La France apportant la foi aux Hurons de la Nouvelle-France* was given by the Wendat Nation to the Jesuits on the inauguration of their college's new church in 1666. "It is known that, unlike Americans and Anglo-Canadians, the inhabitants of New France and their French-Canadian descendants maintained close and meaningful relationships with First Nations," notes the art historian Louise Vigneault, "even when acknowledging that these relationships were driven by specific interests."[33] Colonizers were motivated to establish alliances with Indigenous Peoples not only to ensure their survival on barren lands, but also, and more importantly, to facilitate commerce and the fur trade.

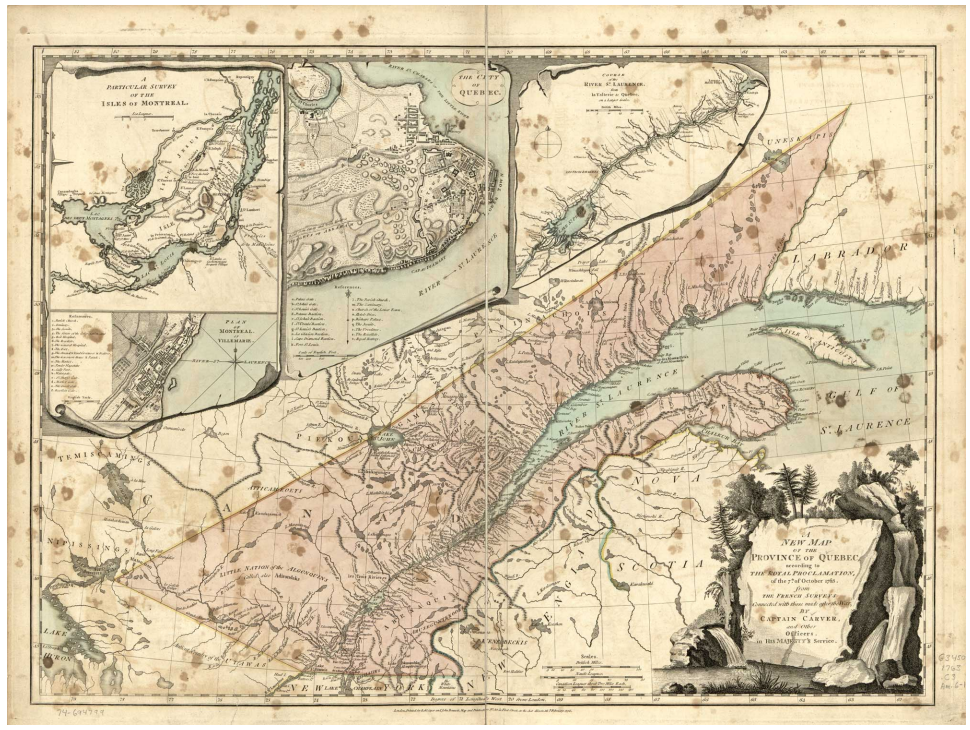
Like the missionaries, those involved in the fur trade fostered close relationships with Indigenous communities. "Unlike the British, who preferred to wait at trading posts for furs to be delivered, the French willingly ventured deep into the territory, retrieving them on-site and thereby securing a certain degree of control over the market," writes Vigneault. "This immersion naturally encouraged exchanges and interracial relationships."[34] In the years leading up to the British Conquest (1759–60), members of the Wendat Nation began marrying French Canadian women and speaking French.[35] Driven by the fur trade and evangelization, the process of acculturation would continue well beyond the French Regime.



Francis Back, *Scène de traite, Québec, 1628* (*Trading Scene at Quebec, 1628*), 1994, watercolour pencil, 42 x 60 cm (framed); 38.7 x 57 cm (image), Canadian Museum of History, Gatineau.

A Flourishing of City Views after the British Conquest (1759–60)

During the British Regime (1763–1867), the city experienced significant cultural vitality. Printing was introduced in 1764 and became the vehicle par excellence for following the progress of artists in society. Artistic production was primarily dominated by depictions of the city, which underwent extensive reconstruction after the British Conquest and continued to offer spectacular panoramas. These views attracted topographers, Romantic landscape painters, and enthusiasts of the tourism industry emerging at the end of the eighteenth century.



John Carver, *A New Map of the Province of Quebec, According to the Royal Proclamation, of the 7th of October 1763*, 1776, coloured map, 49 x 68 cm, Library of Congress, Geography and Map Division, Washington, D.C.

Under the terms of the Royal Proclamation of 1763, Quebec City remained the administrative seat of the newly conquered territory, which was now named the Province of Quebec. In the Constitutional Act of 1791, the British divided the territory into Lower Canada and Upper Canada. Quebec City became home to British governors general and colonial administrators, fostering a period of cultural vibrancy during the eighteenth and nineteenth centuries. British influence had a decisive and positive effect on art production and the art market, and that influence extended to all fields of creativity—theatre, music, song, opera, literature, painting, and architecture—including some that had previously been prohibited by the Catholic Church under the French Regime. Quebec City developed its intelligentsia among the priests of the Séminaire de Québec and high-ranking members of the military, both francophone and anglophone. A small intellectual elite, educated and attuned to science and the arts, also emerged, encouraging the creation of literary societies. In the nineteenth century, "more than 130 such societies were founded… with nearly thirty in Québec alone."[36] Notably, the Literary and Historical Society of Quebec was founded in 1824 at the Château Saint-Louis under the presidency of Lord Dalhousie (1770–1838), who served as governor-in-chief of British North America from 1820 to 1828.

The depiction of the city is one of the highlights of post-Conquest art in Quebec's capital. The earliest images of this pivotal moment in history document the capture of the city by the British army, which landed at Anse au Foulon during the night of September 12–13, 1759, and unleashed thousands of projectiles, shells, incendiary bombs, and cannonballs upon the French forces. Following the attack, Hervey Smythe (1734–1811), aide-de-camp to General James Wolfe (1727–1759) and a topographical painter, returned to England with several sketches, including the popular scene of the city's capture, entitled *A View of the Taking of Quebec, September 13, 1759*, which was engraved and widely published beginning in 1760. Smythe focuses on the troops ascending to the Plains of Abraham by scaling the cliffs bordering the river. Richard Short, a naval officer aboard the HMS *Prince of Orange* and also a topographical painter (active from 1748 to 1777), created twelve views of Quebec City in 1759, which he published in London in 1761. These works document the extensive destruction of the most symbolic sites of power—churches, convents, palaces, and castles—in the defeated capital.





LEFT: Artist unknown, after Hervey Smythe, *Vue de la prise de Québec, le 13 septembre 1759* (*A View of the Taking of Quebec, September 13, 1759*), 1797, steel engraving with watercolour highlights, 35.9 x 47.8 cm (paper); 31.5 x 46.7 cm (image), Musée national des beaux-arts du Québec, Quebec City. RIGHT: Antoine Benoist, after Richard Short, *Vue du Palais épiscopal et de ses ruines, comme elles paraissent sur la montagne depuis la Basse-Ville* (*A View of the Bishop's House with the Ruins, as They Appear in Going Up the Hill from the Lower to the Upper Town*), 1761, etching, 35 x 50.5 cm (paper); 32.4 x 50.5 cm (image), Musée national des beaux-arts du Québec, Quebec City.

Beyond the devastation, these images of the city reveal its magnificence. Quebec City is a place cherished by artists and portrayed in drawings, engravings, oil paintings, and watercolours. Surrounded by ramparts, the Upper Town reflects the city's defensive character and has a distinctive aura. In 1843, the English author Charles Dickens wrote of Quebec City's landscape: "The impression made upon the visitor by this Gibraltar of America: its giddy heights; its citadel suspended, as it were, in the air; its picturesque steep streets and frowning gateways; and the splendid views which burst upon the eye at every turn: is at once unique and lasting."[37] The fortress envisioned since the early days of the French colony was finally erected atop Cap Diamant[38] between 1820 and 1850. Gaspard-Joseph Chaussegros de Léry (1682–1756) had pictured the Citadel as part of the fortification project he designed and supervised in the previous century. In the twenty-first century, the famous fortifications still encircle the historic district of Old Quebec, making the capital "the only fortified city in North America north of Mexico."[39]

Perched atop Cap Diamant, motionless and powerful against the winds whipping the Union Jack, the Citadel became the quintessential image for Romantic painters and writers in the nineteenth century. Just a few years before Dickens offered his famous description, John Richard Coke Smyth (1808–1882) painted *Vue de Québec* (*View of Quebec City*), 1838–39, a vivid example of this trend toward Romantic landscapes in the depiction of the city. His piece shows the rugged coastline of the cliff, atop which the Citadel stands triumphant, unshaken by the turbulent sea and the vast, cloud-filled sky.



John Richard Coke Smyth, *Vue de Québec* (*View of Quebec City*), 1838–39, oil on canvas mounted on panel, 89.8 x 181 cm, Power Corporation of Canada, Montreal.

English topographical painters and amateur artists offered picturesque, sometimes Romantic, but also realistic views of Quebec City. The practice of watercolour painting was introduced by officers of the British garrison trained at the Royal Military Academy in Woolwich, near London, including the military topographer James Pattison Cockburn (1779–1847). Cockburn produced so many works depicting Quebec City that his collection functions as a visual and tourist guide, inviting exploration of the city's charming character from various angles, shaped by the distinct areas of the Lower Town and the Upper Town.

The English amateur painter Millicent Mary Chaplin (1790–1858) created about one hundred watercolours and drawings during her four-year stay in Quebec City. She depicted numerous urban scenes, including panoramic landscapes such as *View from Mrs. Chaplin's Dressingroom Window, Quebec*, 1839, as well as more intimate views of her own surroundings. Her attention inevitably turned to winter, and she recorded the aftermath of a memorable February 1842 storm, with massive snowdrifts filling her courtyard and nearly reaching the roof of her stable. A few months later, Chaplin added a summer version of the view from her garden—a counterpart that illustrates the artist's appreciation for the stark contrasts of Quebec City's climate.[40]





LEFT: Millicent Mary Chaplin, *View from Mrs. Chaplin's Dressingroom Window, Quebec*, 1839, watercolour over graphite with traces of scraping on paper, 22.8 x 38 cm, Library and Archives Canada, Ottawa. RIGHT: James Smillie Jr., after William Wallace, *The Quebec Driving Club meeting at the Place d'Armes*, c.1826, etching, lavis, and watercolour on ivory wove paper, 29.8 x 45.2 cm, National Gallery of Canada, Ottawa.

The Scottish engraver James Smillie Jr. (1807–1885), who had immigrated to Quebec City with his family as a young teenager, trained in London with the support of Lord Dalhousie, a patron who took many artists under his wing. Upon his return to the colony, Smillie contributed to the 1829 book *Picture of Quebec*, the first illustrated guide to the city, featuring seventeen plates of panoramic views and scenes of urban life. Among them is the lively *Quebec Driving Club meeting at Place d'Armes*, c.1826, which depicts a sled race held in the Place d'Armes, bordered by the courthouse on the left and the Anglican Cathedral of the Holy Trinity on the right. A few years later, in 1834, the wine merchant, author, and publisher Alfred Hawkins (1792–1854) also contributed to the portrayal of the city with the publication of his book *Hawkins's Picture of Quebec, with Historical Recollections*. His passionate literary descriptions—including his praise of the Citadel as a "*chef d'oeuvre* of nature and of art"[41]—are accompanied by several views of the city.





LEFT: Cornelius Krieghoff, *The Royal Mail Crossing the St. Lawrence*, 1860, oil on canvas, 43.2 x 61 cm, private collection. RIGHT: Cornelius Krieghoff, *The Steamship Quebec*, 1853, oil on canvas, 68 x 93.5 cm, Art Gallery of Ontario, Toronto.

The imagery of Quebec City also proliferated in oil painting during the nineteenth century, thanks to artists not only from the United States and Great Britain but also from various European countries. Often just passing through, these artists travelled from town to town according to market demands. Louis-Hubert Triaud (1790–1836), James Bowman (1793–1842), Henry Daniel Thielcke (1788–1874), Samuel Palmer (1805–1881), Robert Clow Todd (c.1809–1866), and Cornelius Krieghoff (1815–1872) all offered sensitive depictions of bourgeois, rural, and Indigenous life in Quebec City. For example, Krieghoff, renowned as an exceptional visual storyteller, captured the royal postal service during the summer season with *The Steamship Quebec*, 1853, and a few years later, he produced an epic rendering of the same service in a winter setting, *The Royal Mail Crossing the St. Lawrence*, 1860.

These artists created scenes that highlighted the city, its surrounding sites, and its seasonal pleasures, and they gained recognition through local newspapers. Upon his arrival in the region, the Englishman Robert Clow Todd was announced in *La Gazette de Québec* on January 27, 1834, as a painter of houses, signs, carriages, and ornaments. He eventually settled in Toronto, but he spent nearly twenty years in Quebec City, where he ran a studio, taught painting, and produced numerous landscapes and genre scenes portraying the pleasures and pastimes of the urban bourgeoisie. His favourite subject was the "sugar loaf" at the foot of Montmorency Falls, one of Quebec City's most famous natural wonders.[42] Todd was also entrusted with prestigious commissions, including *The Allan Gilmour and Company Shipyard at Anse au Foulon, Quebec City, Seen from the West*, 1840, one of two splendid renderings of the shipyard. This work highlights the importance of the timber trade, which had replaced fur as the foundation of Quebec City's economy.



Robert Clow Todd, *The Allan Gilmour and Company Shipyard at Anse au Foulon, Quebec City, Seen from the West*, 1840, oil on canvas, 74.5 x 120 cm, National Gallery of Canada, Ottawa.

The Rise of Local Creation, from Painting to Craftsmanship, in the Nineteenth Century

Local painting, produced by artists native to Quebec City, also flourished during the eighteenth and nineteenth centuries, as did Wendat artistic creation. This period was marked by the emergence of the first generation of painters originating from the capital and its surrounding region. Many of these artists—including Joseph Légaré (1795–1855), Jean-Baptiste Roy-Audy (1778–c.1846), Antoine Plamondon (1804–1895), and Théophile Hamel (1817–1870)—came to be seen as the pioneers of Quebec City painting. They learned their craft by restoring religious paintings from the Desjardins Collection—180 works sent from Paris to Quebec City by two Catholic priests, the Abbés Desjardins, in 1817 and 1820. This collection became an inexhaustible source of European models for practice and copying. In the absence of a formal art school in the capital, it served as a vital reference.



LEFT: Jean-Baptiste Roy-Audy, *Autoportrait* (*Self-Portrait*), 1826, oil on canvas, 66.2 x 54.5 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: Jean-Baptiste Roy-Audy, *Sainte Marie-Madeleine* or *La Madeleine en pleurs* (*Saint Mary Magdalene* or *The Weeping Magdalene*), 1819, oil on canvas, 69.5 x 58 cm, Musée national des beaux-arts du Québec, Quebec City.

Until the eighteenth century, art was taught in Quebec City through a master–apprentice relationship. During the nineteenth century, artists began offering private drawing lessons, advertised in newspapers. François Baillairgé (1759–1830) exemplified this approach and became a drawing master, notably teaching Légaré. Soon, colleges began offering lessons; the Séminaire de Québec introduced drawing courses in 1833, with Plamondon as its first instructor.[43] The talented and versatile Italian miniaturist Gerome Fassio (1789–1851), who spent about twenty years in Quebec City, was a sought-after private painting and drawing instructor, and he also taught drawing at the Séminaire from 1839 to 1840.

Some artists native to Quebec City had the opportunity to refine their training in Europe. Baillairgé was the first in a long line of local painters to be sent to France for formal studies, supported by patrons connected to the Church or the government. With the help of the Séminaire de Québec, Baillairgé studied for two years at the Académie royale de peinture et de sculpture, where his training focused on drawing. The silversmith Laurent Amiot (1764–1839) also honed his craft in Paris during the 1780s. The French model remained an attractive standard for Quebec City artists well into the twentieth century.





LEFT: François Baillairgé, *Vue de Paris, de la chambre de François Baillairgé* (*View of Paris from the Room of François Baillairgé*), 1780, charcoal on paper, 41 x 24.3 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: Joseph Légaré, *Québec vue de la Pointe-Lévis* (*View of Quebec City from Pointe De Lévy*), c.1840–42, oil on canvas, 90 x 120 cm, Montreal Museum of Fine Arts.

The art market in Quebec City was energized by the new generation of painters, who embraced various pictorial genres. Religious history remained formative, and the Church continued to be one of the city's main patrons, but genre painting, landscape, and especially portraiture held great appeal for the bourgeois clientele of the nineteenth century. Because of the rise of the bourgeoisie and its desire for recognition, portraiture attracted almost all painters of the time—particularly Roy-Audy, Plamondon, and Hamel, who practised it with great virtuosity for a broad range of clients.

Légaré was not only a painter but also a passionate collector with an entrepreneurial spirit, and he built a personal collection that at the time of his death in 1855 had more than a thousand pieces, including 162 works of Canadian and European art.[44] Légaré purchased about thirty paintings from the Desjardins Collection, making copies that he successfully sold to religious parishes, which sometimes paid him with paintings. He also acquired many prints from the auctioneers John Christopher Reiffenstein and Giovanni Domenico Balzaretti.[45]



Joseph Légaré, *La vision de saint Roch* (*The Vision of Saint Roch*), c.1825, oil on canvas, 77.5 x 115.6 cm, Musée national des beaux-arts du Québec, Quebec City.

To showcase his collection, Légaré exhibited it to the public in 1829 in the space of the Literary and Historical Society of Quebec, on the first floor of the Hôtel Union. This was the first of many free exhibitions of his collection, which grew year by year to include paintings of all kinds: religious and genre scenes, landscapes, portraits, and still lifes. Between 1833 and 1872, Légaré also

established three painting galleries in the Upper Town.[46] Two were housed in his family residences on rue Sainte-Angèle (the first active between 1833 and 1835, and the second between 1852 and 1872), while another operated for two years in the home of Légaré's business associate on côte de la Fabrique. This third gallery was described at its opening in 1838 as a "temple of the fine arts in the city of Québec" for the vibrant activities it hosted, including concerts, painting classes, and exhibitions of contemporary artists.[47]

These galleries proved to be more educational than profitable, bringing together the city's francophone intellectual elite and members of anglophone society, and primarily offering professional and amateur artists access to diverse and high-quality artistic models. During his lifetime, Légaré did not establish a museum in the strict sense, although he became involved in discussions to create a permanent art repository as early as 1845. Thirty years later, in 1875, the Pinacothèque at l'Université Laval—the first permanent art museum in the city and even the first art museum in Canada[48]—was established thanks to the Séminaire de Québec's acquisition of Légaré's collection. Université Laval, the first French-language university in North America, founded in Quebec City in 1852, was thus enriched with an art museum.



Inner courtyard of Université Laval, Old Quebec District, Quebec City, c.1900, photographer unknown.

The artistic production of the First Nations also flourished in Quebec City during the nineteenth century. The Wendat Nation, for example, developed a local craft tradition rooted in its ancestral heritage. At the time, not many Indigenous people had been introduced to art forms like painting. But Zacharie Vincent Telari-o-lin (1815–1886),[49] from the community of Jeune-Lorette (now Wendake), was an exception.

In addition to his roles as a community leader, father, hunting and fishing guide, and snowshoe maker, Vincent began painting seriously around the 1850s, producing genre scenes, landscapes, and portraits while exploring a variety of techniques, including oil painting, pencil drawing, charcoal, ink, and watercolour. He expressed himself in a naive style, often employing multiple perspectives, as seen in *Les chutes de Lorette* (*Lorette Falls*), c.1860, a work that appealed to Quebec City's bourgeois and military classes, as well as to the many tourists visiting Jeune-Lorette. But it was through self-portraits that he distinguished himself and asserted his status as a painter, a craft he is believed to have learned through contact with Quebec City artists such as Antoine Plamondon, who portrayed him in their works.





LEFT: Zacharie Vincent Telari-o-lin, *Les chutes de Lorette* (*Lorette Falls*), c.1860, oil on cardboard, 48 x 60.6 cm, Musée de la civilisation, Quebec City. RIGHT: Henry Daniel Thielcke, *Présentation d'un chef nouvellement élu au Conseil de la tribu huronne de Lorette* (*Presentation of a Newly Elected Chief to the Council of the Huron Tribe of Lorette*), 1840, oil on canvas, 127 x 107 cm, Château Ramezay Museum, Montreal.

In 1840, Vincent was featured in a group portrait painted by Henry Daniel Thielcke and commissioned by the new honorary chief of Jeune-Lorette, Robert Symes, a lawyer and justice of the peace in Quebec City. At the centre of the composition sits Symes, surrounded by other chiefs and members of the Wendat community, as he takes part in a ceremony that reportedly drew some two hundred visitors from the city. On the left side of the painting, the young Vincent can be seen wearing a ceremonial silver headdress of his own making. Passed from father to son within a chieftainship, a headdress was typically crafted from materials such as moose hair, porcupine quills, leather, and feathers, but some featured pewter rings made by French silversmiths and used as trade currency.[50] This commemorative portrait is a valuable record of colonial interracial cultural exchange, expressed through the attire of these

chiefs: military frock coats adorned with bracelets and armbands, top hats as symbols of authority, silver medals, and arrow sashes. Its popularity led to the printing of lithographic reproductions—in both black and white and colour—starting in 1842.[51]

Throughout the nineteenth century, the traditional crafts of the Wendat community—canoe building, snowshoe making, embroidery work, basketry, and more—continued to thrive. These handcrafted products were highly sought in Quebec City's artisan market and were sold in a few shops in the city. In 1837, William S. Henderson settled there and opened a hat shop on rue De Buade, near the Cathedral of Notre-Dame de Québec and the famous côte de la Fabrique, one of the oldest streets in the city. (John Hamilton Simons would open a haberdashery there in 1840.) Henderson's business prospered partly through collaboration with the Wendat, who supplied him with furs and handcrafted items to sell, and would later become Holt Renfrew, a luxury department store that still operates in several Canadian cities.



Mrs. Paul Thomas, basket, 1911 or earlier, sweet grass, wood, 11.2 cm (height), 21.3 cm (outside diameter), Canadian Museum of History, Gatineau.

The creativity of Wendat craftswomen is showcased in a variety of pieces, such as woven baskets or striking works like a hand fan from around 1860, "an object both refined and exotic" that features ostrich feathers and porcupine quills and catered to the tastes of the bourgeoisie of the time.[52] The ceremonial skirt and redingote dress, c.1875, is a remarkable example of moose-hair embroidery, an important tradition in the Wendat culture.[53] The harvested moose hair is washed and dyed, then embroidered onto garments, such as the impressive redingote, or pieces of bark or leather.





LEFT: Once-known Wendat artist, fan, c.1860, ostrich and blackbird feathers, birch bark, wool, moose hair, porcupine quill, 41 x 29.5 x 7 cm, Musée de la civilisation, Quebec City. RIGHT: Once-known Wendat artist, skirt and redingote dress, c.1875, wool, cotton, silk, moose hair, porcupine quill, 120 x 90 cm, Musée de la civilisation, Quebec City.

Architecture and the Identity Movement after Confederation (1867–1900)

In the mid-nineteenth century, modernization began transforming Quebec City. Around 1860, the once-thriving port gave way to the first mechanical industries centred in the Saint-Roch district, including shoe manufacturing, tanning, garment production, and furniture making. Technological innovations and industrialization impacted artisanal and artistic activities. Painting and engraving, for example, faced competition from new technologies: photography became established in Quebec City when the Livernois family firm opened its first studio in 1854. Within this prominent dynasty of photographers, Jules-Ernest Livernois (1851–1933) emerged as one of Canada's pioneers, alongside Montrealers William Notman (1826–1891) and Alexander Henderson (1831–1913). Livernois's work was distinguished by its abundance, diversity, and aesthetic quality, making him the dominant photographer in the city in the last quarter of the nineteenth century.



Jules-Ernest Livernois, *Interior of the Livernois Gallery*, c.1886, dry plate negative, 16.7 x 21.5 cm, Bibliothèque et Archives nationales du Québec, Montreal.

This period of urban progress in Quebec City reached its peak with the arrival of the railway (1879) and electricity (1883), followed by the development of the streetcar (1887) and the construction of the Québec Bridge (1917) and the Price Building (1929), the city's first skyscraper.[54] The capital of the province of Quebec within the new Dominion of Canada, as established by the British North America Act in 1867, was buzzing with activity: industry was transforming the city and the arts, while extensive urban planning projects were underway.

Five years after Confederation, in 1872, the new governor general of Canada, Lord Dufferin (1826–1902), established an official residence at the Citadel, where he stayed regularly. A cultured aristocratic diplomat with a passion for Romanticism, Lord Dufferin sought to highlight the city's medieval heritage to create a thriving tourist destination during a period marked by the democratization of travel. In the second half of the nineteenth century, European and North American elites and bourgeoisie travelled extensively, including to Quebec City, with its historic architectural heritage and its distinctive geography. Against this backdrop, the authorities launched major urban development projects.



William Notman, *La Citadelle de Québec vue du fleuve Saint-Laurent* (*The Citadel of Quebec Viewed from the Saint Lawrence River*), c.1890, gelatin silver print, 25.3 x 30.2 cm (mount), 19 x 24.2 cm (image), Musée national des beaux-arts du Québec, Quebec City.

Neo-Palladianism, which flourished in England from 1720 to 1770, spread to Lower Canada in the nineteenth century and influenced new architectural constructions. Buildings in Quebec City became increasingly imposing, with stone facades and porticos with pediments and

colonnades inspired by the palaces of the Italian Renaissance. Embracing Victorian architecture's penchant for borrowing from historical styles, the architect Eugène-Étienne Taché (1836–1912) blended distinctive characteristics of French medieval and Renaissance fortresses to create the Château style. He trained under Charles Baillairgé (1826–1906), whom Lord Dufferin had commissioned to extend the magnificent terrace along the river (inaugurated in 1879 and later named in his honour).





LEFT: Customs building at Pointe-à-Carcy, c.1880, photographer unknown. RIGHT: Jules-Ernest Livernois, *Le Château Frontenac et la terrasse Dufferin vus de l'Université Laval, Québec* (*Château Frontenac and Dufferin Terrace Viewed from Université Laval, Quebec City*), c.1894, gelatin silver print, 12.1 x 19.7 cm, Musée national des beaux-arts du Québec, Quebec City.

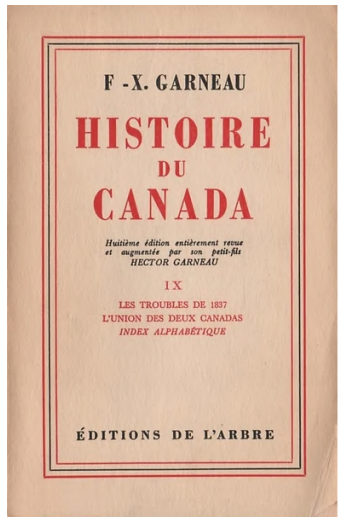
Taché also designed Quebec City's armoury in the Château style, using massive stone and a flamboyant fifteenth-century decorative scheme that included false arrow-slit windows, turrets with conical roofs, and a central portal.[55] Ten years later, the New York architect Bruce Price (1845–1903) applied the Château style to the Château Frontenac hotel, abandoning "the classical symmetry of these models in favor of the picturesque eclecticism popular in the late 19th century."[56] The Château style unfolds in its multicoloured surfaces, its steeply sloped roofs, its towers and turrets, and the asymmetrical profile of its five wings and central tower. Built in 1892–93 on Cap Diamant, on the site of Champlain's first fort and the former Château Saint-Louis (destroyed by fire in 1834), the Château Frontenac perpetuates the romantic image of the city. The fortress-like château atop the cliff reinforces the perception of Quebec City as a French medieval town.[57] A powerful symbol of Quebec tourism, "the most photographed hotel in the world" underwent several expansions between 1908 and 1993.[58] Its iconic tower was erected in 1924.



Château Frontenac, Quebec City, 2022, photograph by Wilfredo Rafael Rodriguez Hernandez.

Taché's contributions extend beyond establishing the Château style in Quebec City: he is also credited with fostering a public art trend deeply rooted in a strong nationalist sentiment. Since Confederation, the French Canadian people –referred to as Québécois starting in the 1960s[59]–had expressed their identity through commemorative art placed in the city's squares, parks, and gardens. Magnificent and imposing monuments were erected in memory of the events and people who shaped the province's history.

This identity-building movement is rooted in the Lower Canada Rebellion of 1837–38, in which the government of Louis-Joseph Papineau (1786–1871) took up arms against British colonial authorities. Although the rebellion was unsuccessful, it gave rise to a nationalist awakening among Quebec City's intellectual elite. Between 1845 and 1852, the historian François-Xavier Garneau, a member of the Literary and Historical Society of Quebec, published his *Histoire du Canada*.[60] This influential work served as a subtle rebuttal to degrading statements in the Durham Report (1839), which had advocated for the assimilation of French Canadians and





LEFT: Cover of *Histoire du Canada*, vol. 9, by François-Xavier Garneau (Montreal: Éditions de l'Arbre, 1946). RIGHT: The Quebec coat of arms on the pediment of the National Assembly of Quebec, Quebec City, 2007, photograph by Claude Boucher.

stigmatized them as a people "with no literature and no history."[61] This context resulted in the emergence of a distinctly French Canadian sensibility, one that permeated all creative fields in the twentieth century.

A francophile and ardent nationalist, Taché designed the city's Parliament Building (built 1877–86). It is to Taché that the province owes its motto, *Je me souviens*,[62] which he inscribed on the building's facade. The facade is also richly adorned with a vast array of statues depicting key figures in the history of Quebec City and Canada: individuals from First Nations, founders, explorers, soldiers, missionaries, politicians, and influential public administrators. This pantheon was created by the leading artists in bronze statuary and heraldic sculpture—most notably Louis-Philippe Hébert (1850–1917), Alfred Laliberté (1877–1953), Marc-Aurèle de Foy Suzor-Côté (1869–1937), and Sylvia Daoust (1902–2004)—as part of this ambitious commemorative project, which continues to grow with the addition of new sculptures to this day.

From Paris, where he honed his bronze sculpting skills, Hébert secured the prestigious commission for several full-length sculptures for the Parliament Building, including those of Major-General James Wolfe and the Marquis de Montcalm, as well as *Halte dans la forêt* (*A Halt in the Forest*), 1889,[63] a piece placed facing the main entrance. Presented at the 1889 Paris Exposition, this work earned Hébert a bronze medal—a groundbreaking achievement for a Canadian artist.[64] Like *Pêcheur à la nigogue* (*Fisherman at the Nigogue*), which was installed on the facade in 1891 and depicts an Indigenous figure spearing a fish, *Halte dans la forêt* portrays traditional Abenaki hunting practices. These pieces reflect Hébert's French academic training, which was deeply influenced by classical statuary and encouraged the idealization of his subjects. They also aligned with the identity-building movement of the time, and served as a celebration of the First Nations in Quebec.[65]



Louis-Philippe Hébert, *Halte dans la forêt* (*A Halt in the Forest*), 1889, bronze, National Assembly of Quebec, Quebec City.

Twentieth-Century Regionalist Painting and Institutionalization (1900–60)

At the turn of the twentieth century, painters in and around Quebec City were deeply concerned with preserving national memory, giving rise to a powerful regionalist art movement. Their works depict the trades, legends, and landscapes of French Canada, which industrialization threatened to erase. Against the backdrop of the appropriation of vast western Canadian territories to make way for the railroad, this regionalist trend reflected a nostalgic quest for the country's origins in the St. Lawrence Valley. The early decades of the century were also marked by the institutionalization of art in Quebec's capital.

In search of traces of tradition and national history, painters from Montreal and Toronto—including William Brymner (1855–1925), Maurice Cullen (1866–1934), James Wilson Morrice (1865–1924), Edmund Morris (1871–1913),[66] and William Cruikshank (1848–1922)—headed east. These artists were anglophones, for the most part, and financially independent or making a living through their art. Together they formed the bande de Beaupré, a group that for about a decade (1895–1905) would gather to paint in the village of Beaupré, roughly forty kilometres from Quebec City.[67] Renowned for its basilica, which draws Catholic pilgrims from across North America, Beaupré faces Île d'Orléans, home to Horatio Walker (1858–1938), an artist who worked in the tradition of the Barbizon school and French realism.

Like other members of the bande de Beaupré, Walker depicted villages, farms, and peasants at work, immortalizing scenes of rural life on canvas or in quick sketches. *Labour aux premières lueurs du jour* (*Ploughing—The First Gleam*),



Edmund Morris, *Cove Fields, Quebec*, 1906, oil on canvas, 77.5 x 103.7 cm, National Gallery of Canada, Ottawa.

1900, and *La traite du matin* (*The Morning Milking*), 1910, are typical compositions that elevate their subjects, portraying them in expansive settings that convey a sense of dignity. Landscape painting was also a favoured genre for Cullen, Morrice, and Morris, who, captivated by Quebec City and its surroundings, depicted various summer and winter scenes that rank among the finest examples of Canadian Impressionism. In *The Ferry, Quebec*, 1907, Morrice uses simplified shapes and a muted colour palette to compose the river and landscape. The 1907 painting retains the directness and liveliness of the quick sketch Morrice had created a decade earlier, *On the Ferry Boat from Lévis, Quebec*, c.1897.





LEFT: Horatio Walker, *La traite du matin* (*The Morning Milking*), 1910, oil on canvas, 50.8 x 40.8 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: James Wilson Morrice, *The Ferry, Quebec*, 1907, oil on canvas, 62 x 81.7 cm, National Gallery of Canada, Ottawa.

This regionalist movement also found expression within the Société des artistes de Québec, the first organization in the capital explicitly dedicated to the visual arts. Founded in 1910 and incorporated in 1915, the society had a mandate to foster an appreciation for fine arts by organizing exhibitions, meetings, and lectures. It held its first exhibition in 1916, and three years later, it merged with the Société des arts, sciences et lettres de Québec, which published *Le Terroir*, a monthly journal aptly titled to reflect the concerns of the time.

Painters native to the city joined the ranks of the society, including Charles Huot (1855–1930), Eugène Hamel (1845–1932), Henry Ivan Neilson (1865–1931), and Edmond LeMoine (1877–1922). Inspired by themes of the terroir, which means

"soil," these painters and illustrators produced landscapes and rural scenes of Quebec City and its surroundings, as well as interiors of homes, bringing quintessentially Québécois characters to life. Huot captured these regionalist themes in paintings such as *Québec vu du bassin Louise* (*Quebec from Bassin Louise*), 1902, and *Le père Godbout* (*Father Godbout*), c.1897. His piece *L'atelier du peintre* (*The Painter's Studio*), 1909, shows Huot's workspace and his main plaster models, with a student busy in the background.



Charles Huot, *L'atelier du peintre* (*The Painter's Studio*), 1909, oil on canvas, 69.5 x 87.2 cm, Musée national des beaux-arts du Québec, Quebec City.

The regionalist trend developed alongside the emergence and consolidation of the institutional arts scene in the capital. In the 1920s, at the urging of Provincial Secretary Louis-Athanase David (1882–1953), the Liberal government enacted several laws that laid the foundation for Quebec City's cultural policy. David's initiatives led to the establishment of a scholarship program for advanced studies abroad in 1920 and, in 1922, the founding of the École des beaux-arts de Québec (ÉBAQ), the first public institution of its kind in Canada (and the École des beaux-arts de Montréal, inaugurated in 1923). His Provincial Museums Act of 1922 led to the creation of the Musée de la province de Québec (now the Musée national des beaux-arts du Québec). The museum opened in 1933 on the Plains of Abraham, with Gérard Morisset (1898–1970) as its first curator. From 1937 to 1969, Morisset, a key figure in the development of art history in Quebec, worked on an extensive inventory of the province's artworks. In many

respects, this ambitious project aligned with the goals of the regionalist movement in painting, which sought to preserve cultural memory. Driven by a strong sense of heritage, Morisset aimed to document, and thus preserve, all artworks, whether major or minor, produced across the province.





LEFT: Gérard Morisset, c.1945, photographer unknown. RIGHT: The Believing gallery in the Gérard-Morisset Pavilion, Musée national des beaux-arts du Québec, Quebec City, 2020, photograph by Denis Legendre.

The establishment of the ÉBAQ in 1922 fostered the growth of the local artistic community. Students could be trained in painting, sculpture, architecture, engraving, or decorative arts, following the model of the École des beaux-arts in Paris, where the academic tradition continued to set the standard for artistic instruction. Until 1970, the school operated within the city's francophone intellectual hub and alongside other cultural institutions, such as the music conservatory (1944) and the theatre conservatory (1958), performance venues, fashion stores like John Darlington, Holt Renfrew, and Simons, and art galleries, including one of the city's oldest, Galerie Zanettin (1885). From 1924 to 1929, the school's first director, Jean Bailleul (1876–1949), a Belgian sculptor and graduate of the École des beaux-arts in Paris, worked to revive traditional French art in the province. Resistant to the avant-garde movements of the School of Paris—represented by figures like Pablo Picasso (1881–1973) and Marc Chagall (1887–1985)—Bailleul surrounded himself with French colleagues who formed the school's first teaching cohort, laying the foundation for French-style academic training in Quebec City.

Over the years, the ÉBAQ welcomed several Québécois students who would go on to achieve great renown. Among them was the young Alfred Pellan (1906–1988), who studied at the school from 1922 to 1926 before pursuing a career primarily in Paris and Montreal. Pellan was one of the first recipients of the provincial scholarship for advanced studies abroad, which allowed him to study in France until 1939. With the outbreak of the Second World War (1939–45), he returned to Canada and, in June 1940, held a retrospective exhibition of his Parisian modernist works in his hometown, sparking a small revolution in the art scenes of both Quebec City and Montreal.





LEFT: Alfred Pellan, *Jeune fille aux anémones* (*Girl with Anemones*), c.1932, oil on canvas, 116 x 88.8 cm, National Gallery of Canada, Ottawa. © Estate of Alfred Pellan / CARCC Ottawa 2025. RIGHT: Alfred Pellan, *Fleurs et dominos* (*Flowers and Dominoes*), c.1940, oil on canvas, 116 x 89.4 cm, Musée national des beaux-arts du Québec, Quebec City. © Estate of Alfred Pellan / CARCC Ottawa 2025.

Soon, the ÉBAQ's teaching staff was enriched by local professors, including Henry Ivan Neilson, who succeeded Bailleul as director in 1929 and introduced printmaking instruction—a first for a Canadian public school. A master printmaker fond of etching and drypoint techniques, Neilson enjoyed experimenting to capture the atmosphere of his subjects.[68] *Navire de transport du bois, Québec* (*Timber Ship, Quebec*), 1915, for example, vividly depicts the industrialization of the port with bold, dynamic lines. Neilson would go on to teach Simone Hudon (1905–1984), who became part of the next generation of the school's educators during the 1930s and beyond. Teaching positions at that time were increasingly filled by graduates of the Quebec City and Montreal art schools, such as Omer Parent (1907–2000), Jean Paul Lemieux (1904–1990), Raoul Hunter (1926–2018), and Marius Plamondon (1914–1976). These artists brought a wave of modernity to the teaching of painting, which remained predominantly figurative in Quebec City.



Henry Ivan Neilson, *Le dragage de la rivière Saint-Charles, Québec* (*The Deepening of the St. Charles River, Quebec*), 1913, colour etching, soft-ground etching, and drypoint, 32.2 x 43 cm (paper); 20.3 x 30 cm (image), Musée national des beaux-arts du Québec, Quebec City.

While serving as a professor at the ÉBAQ from 1946 to 1952, the painter Jean-Philippe Dallaire (1916–1965) created three large allegorical pieces representing the core subjects of the school's curriculum.[69] To produce these works, Dallaire drew inspiration from the decorative style of Jean Lurçat (1892–1966), a leader in the revival of tapestry art in twentieth-century France, with whom he interned in 1949. The expansive 1947 compositions, depicting the plastic arts, advertising and decoration, ceramics, and tapestry (a discipline desired but absent from the school's program), reveal similarities with the renewed figurative language of Picasso. They showcase Dallaire's openness to Surrealism and his use of unabashedly unconventional motifs. At this same time, the authority of the traditional academic model, championed by Quebec City's political and religious leaders, was beginning to erode.





LEFT: Jean-Philippe Dallaire, *La publicité et la décoration* (*Advertising and Decoration*), 1947, oil on canvas, 222.5 x 229 cm, Musée national des beaux-arts du Québec, Quebec City. © Estate of Jean-Philippe Dallaire / CARCC Ottawa 2025. RIGHT: Fernand Léger, *L'anniversaire* (*The Anniversary*), c.1925–50, lithograph, 68.2 x 54.3 cm, Musée national des beaux-arts du Québec, Quebec City. © Estate of Fernand Léger / ADAGP, Paris / CARCC Ottawa 2025.

On May 9, 1945, the day after VE Day, a group of students and professors turned up at the Gare du Palais to warmly welcome the French avant-garde painter Fernand Léger (1881–1955), who had been expatriated to the United States at the start of the war.[70] Léger gave a lecture at Université Laval titled "La libération de la couleur," and that was followed by the first screening of the film *Léger en Amérique* (1945) and the launch of the book *Fernand Léger: La forme humaine dans l'espace* (1945).[71] Léger's visit to the capital, and to Montreal the following day, marked a pivotal moment in the history of Québécois art.[72]

This event was one of the catalysts for reforms that would modernize art education in the two fine arts schools of the province. "From that moment, in Québec as in Montréal, Omer Parent and his close friend Alfred Pellan began advocating for reforms and new approaches… inspired by the 'Bauhaus' (Dessau, Germany) and László Moholy-Nagy's experiments at the 'School of the Art Institute' (Chicago, United States). They sought to 'tear down academicism.'"[73]

A Multiplicity of Spaces and Modes of Expression in Contemporary Art (1960–2025)

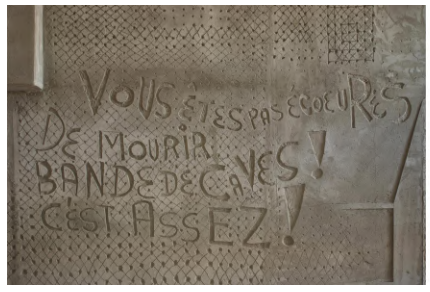
In the 1960s, the Quiet Revolution dealt a final blow to the grip of tradition and the Church on Quebec society. The effects of this were reflected in the emergence of a universal, free, and engaged artistic expression that left its mark on the capital. Art broke away from traditional exhibition spaces and liberated itself beyond their walls.

The early signs of this expansion emerged some twenty years before the Quiet Revolution, in 1938, when the professor, painter, and critic Jean Paul Lemieux bemoaned the state of art in the province. He called for Quebec to follow the example of the American Works Progress Administration Federal Art Project, which provided jobs for artists during the Great Depression (1929–39) by commissioning murals for public buildings such as schools and hospitals, among other projects.[74] His call resonated in the 1950s, inspiring private companies and Université Laval to commission mural works from artists. This led to the creation of several large-scale historical and thematic compositions, some of which were produced by professors from the École des beaux-arts de Québec (ÉBAQ).



Jean Paul Lemieux, *La médecine à Québec* (*Medicine in Quebec City*), 1957, oil on canvas, 304.5 x 559 cm, Université Laval, Quebec City.

Lemieux's own work *La médecine à Québec* (*Medicine in Quebec City*), 1957, is a prime example of this muralist movement and the renewed figurative style he developed. Lemieux was commissioned by Université Laval to decorate the entrance of its newly built health sciences pavilion, where he adorned the entrance with a mural on a slightly concave surface three metres high. He chose to paint a frieze-like arrangement featuring nineteen figures connected to the medical world. Lemieux removed all traces of their individuality, reducing them, along with the background landscape, to geometric forms.[75]





Jordi Bonet, *Mort – Espace – Liberté* (*Death – Space – Freedom*) or *Passé, présent, future* (*Past, Present, Future*) (detail), 1969, three-panel mural, bas-relief in cement on metal mesh, total surface: approximately 1,200 square metres, Louis-Fréchette Hall, Grand Théâtre de Québec, Quebec City. In this mural, Bonet includes an incendiary quote by the poet Claude Péloquin: "Aren't you sick of dying, you bunch of losers? That's enough!" The message was intended to shake up the lethargy of the population in the peaceful capital of Quebec City, where the hold of tradition and the Church was just beginning to wane in the 1970s.

Mural art emerged as a key driver of artistic renewal in Quebec City, as exemplified in 1971 by a groundbreaking mural at the Grand Théâtre de Québec. Created by the Spanish-born ceramist and sculptor Jordi Bonet (1932–1979), who had made Quebec his home in 1954, the work marked a significant turning point. In this new building dedicated to the performing arts, Bonet created a monumental concrete fresco. Using the same material as the walls, he achieved a seamless integration of art and architecture. The mural spans approximately 1,200 square metres and covers the interior surface of three of the building's four exterior walls, forming a triptych titled *Mort – Espace – Liberté* (*Death – Space – Freedom*) or *Passé, présent, future* (*Past, Present, Future*), 1969.

For three months, Bonet worked directly on the concrete surfaces, "engraving, scratching, and sculpting them" to express his immersive concept of visual creation—"a masterful improvisation aimed at bringing the material to life"—and, in doing so, to animate the walls of the theatre.[76] The bold artistic language Bonet developed in his mural, which blends figuration, abstraction, and text, stands as a defining break with the past in the arts in Quebec City.

The Quiet Revolution gave rise to an innovative generation of artists inspired by the spirit of breaking down boundaries in contemporary artistic practices. Creators like Jocelyne Alloucherie (b.1947), Paul Béliveau (b.1954), Marcel Jean (1900–1993), Paul Lacroix (1929–2014), Richard Mill (b.1949), and René Taillefer (b.1939) explored new languages of figuration, as well as formalist and lyrical abstraction, sculpture, and installation. Trained at the ÉBAQ, these artists went on to teach at the newly established École d'art at Université Laval, which was inaugurated in 1970 by director Omer Parent in a brand-new pavilion on the Sainte-Foy campus.





LEFT: Jocelyne Alloucherie, *Porte de jour* (*Daylight Door*), 2004, welded Corten steel, 298 x 350 x 1,070 cm, Parc Dalhousie, Montreal. RIGHT: The Vidéo Femmes team in front of the building at 10 rue McMahon, where their offices were located, Quebec City, 1983, photograph attributed to Louise Bilodeau. *Back row, left to right*: Lynda Roy, Hélène Roy, Michèle Pérusse, Louise Giguère, and Nicole Giguère. *Seated, left to right*: Lise Bonenfant, Françoise Dugré, and Lucie Godbout.

As part of this renewal of artistic practices, the feminist collective Vidéo Femmes was founded in 1973 at Université Laval by three artist-filmmakers: Hélène Roy (1941–2024), Nicole Giguère (b.1948), and Helen Doyle (b.1950). This pioneering collective developed a unique model of creation without precedent in Canada. Through film and video, the three addressed their artistic and social concerns, particularly around topics that were of interest to women and rarely discussed at the time, such as domestic violence, mental health, sexual harassment, AIDS, and incarceration. Their journey spanned more than forty years, from 1973 to 2015, and involved the production and distribution of videos and films across the city, the province, the country, and the world, including in Colombia, Argentina, Japan, and France. Their 460 works explore documentary language, formal research, and technological experimentation with video art.[77]

In the historic Saint-Roch district of Quebec City, a remarkable creative community has thrived and gained international recognition since the late 1970s. Artists have established studios in the area and contributed to the opening of alternative galleries and artist-run centres, culminating in 1993 with the founding of the Méduse multidisciplinary complex. Dedicated to the production and dissemination of contemporary and experimental works outside the commercial art market, Méduse has become a model of creative innovation. In 2023, the artist, art historian, and sociologist Guy Sioui Durand (b.1952) co-founded Ahkwayaonhkeh, the first Wendat artist-run centre in the capital, within the Méduse complex.

These alternative spaces foster a spirit of experimentation in Quebec City. La Chambre Blanche, the first artist-run centre in Quebec City (founded in 1978), invited the sculptor Bill Vazan (b.1933) to create what was at the time his most ambitious land art piece, *Pression/Présence* (*Pressure/Presence*), 1979. Situated

across from the Musée du Québec (now the Musée national des beaux-arts du Québec), on the grass of the Battlefields Park, the large spiral, painted in white latex, symbolizes the cycles of nature and movements of celestial bodies. This project "demonstrates that a work of such scale can be achieved outside established institutions."[78]

This symbiosis between visual and performing arts—dance, theatre, and music—underpins exceptional careers like that of Robert Lepage (b.1957), the internationally renowned multidisciplinary artist. His monumental multimedia work *Moulin à images* (*Image Mill*), 2008–14, unveiled during the celebrations for Quebec City's four hundredth anniversary, exemplifies this fusion of artistic languages. Through this piece, Lepage emerges as a masterful storyteller of the city's history.



Bill Vazan, *Pression/Présence* (*Pressure/Presence*), 1979, printed 1999, Ilfochrome, 153.3 x 127 cm (paper); 124.7 x 99.2 cm (image), Musée national des beaux-arts du Québec, Quebec City. © Bill Vazan / CARCC Ottawa 2025.

Quebec City's vibrancy also lies in its annual and biennial events, such as Manif d'art—La biennale de Québec and Mois Multi, both launched in 2000, and both of which enjoy international acclaim. These events are largely organized by artist-run centres and museums such as the Musée national des beaux-arts du Québec (MNBAQ) and the Musée de la civilisation (founded in 1984). The MNBAQ is particularly committed to promoting contemporary art and has dedicated two sectors of its collection to it since the 1980s. Its 1989 summer exhibition, *Territoires d'artistes, paysages verticaux* (*Artists' Territories, Vertical Landscapes*), held outside the museum walls, reflected the institution's enthusiasm for contemporary art while using the city itself as an innovative exhibition setting. The project explored the theme of verticality within the city's natural landscape.

Versatility, fusion, and transgression have paved the way for flexible and performative art forms embraced by emerging contemporary creators. This includes the collective BGL (active from 1996 to 2021), with their poetic installations made of recycled materials, as well as Diane Landry (b.1958) and her sound installations, Claudie Gagnon (b.1964) and her tableaux vivant, and Giorgia Volpe (b.1969) and her urban interventions. In their quest for new visual languages to reflect their reality, these artists advocate for freedom of expression, the fragmentation of artistic forms, and the dismantling of disciplinary boundaries.





LEFT: Diane Landry, *Brise-glace* (*Icebreaker*), 2013, video performance for HD projection or video loop monitor, 9 min., 50 sec., created during an artist residency with Productions Recto-Verso, Mois Multi 14, Méduse, Quebec City. RIGHT: BGL, *Jouet d'adulte 2* (*Adult Toy 2*), 2003–12, used all-terrain vehicle, arrows, aluminum, and paint, 115 x 110 x 170 cm, Musée national des beaux-arts du Québec, Quebec City.

In the 2000s, as art took over urban spaces, contemporary sculptures began to appear in numerous city parks: along the Champlain Promenade by the river, around the MNBAQ, in front of the Gare du Palais, at Place Royale, and along the Saint-Charles River Linear Park. The city's cultural revitalization project, led during the 1990s and 2000s by Mayor Jean-Paul L'Allier (1938–2016), significantly contributed to the flourishing of public art. Since the 1980s, the city's artistic inventory has grown by more than 250 outdoor artworks, including sculptures and murals.

Today, young muralists are creating a truly unique form of urban art in unexpected locations, such as the pillars of the Dufferin-Montmorency Highway. This is made possible through events like *Passages insolites* (*Unusual Passages*), 2014–23, produced by EXMURO (founded in 2007). During this public festival, multidisciplinary art projects took over the city, transforming it into an open-air museum.[79]



Murals on Dufferin-Montmorency viaduct pillars, presented as part of *Passage mural* (*Mural Passage*), organized by Street Art in Action in collaboration with Québec Nova Murale and EXMURO, Quebec City, 2023, photographer unknown.

The historian and sociologist Fernand Harvey attributes the increased presence of visual arts in the collective life of Quebec City's

people to the government's public art policy (1981), commonly known as the 1% policy.[80] The Wendat artist Ludovic Boney (b.1981) is among those who have received commissions as a result of the program. A highly regarded creator of public artworks, Boney made the piece *Une cosmologie sans genèse* (*A Cosmology Without Genesis*), 2015, for the MNBAQ, for example. The 1% policy, which celebrates artists' contributions to architectural and urban design, resonates strongly with other initiatives aimed at beautifying the province's national, cultural, and tourist capital. A city where art is infused everywhere.



Ludovic Boney, *Une cosmologie sans genèse* (*A Cosmology Without Genesis*), 2015, aluminum, pigments, and steel cables, 1,570 x 800 cm, Musée national des beaux-arts du Québec, Quebec City.



Key Artists

In this chapter, artists are presented as beacons shining a light on Quebec City's history, from the pre-contact period to the present day. The dazzling creativity of the local art scene is rooted in the ideals and commitments of its artists, dictated by the colonial policies of one era or by the transgression of those same policies later in history, then motivated by the affirmation of identity or by the profusion of visual languages in the twentieth century. This selection, spanning a wide range of artistic disciplines, aims to inspire readers to continue exploring the creators profiled here and the hundreds of others who have made Quebec City an exceptional cultural capital.

First Nations Creators of the Beads of Diplomacy



Once-known Wendat artist, wampum belt, 1678
***Mercenaria mercenaria* (quahog clam), sea snail, glass beads, leather, porcupine quills, plant fibres, 145 cm (length)**
Chartres Cathedral, France

The earliest forms of art created in what is now Quebec City come from the ancestral cultural practices of Indigenous Peoples, including the St. Lawrence Iroquoians and, notably, the Wendat, who trace their lineage to these predecessors and used the territory as a transit point long before the arrival of Europeans.[1] Their settlements along the banks of the St. Lawrence River in the Quebec City area and the National Capital Region have left clear material traces. Several sites—such as the low terrace of Place Royale—have been the focus of excavations and have proven to be teeming with history. Archaeologists have found arrowheads made of chert and quartz extracted from the cliff approximately five thousand years ago.[2] Various artifacts, such as ceramic vessels, attest to the artisanal practices of the pre-contact period and provide insight into the evolution of these nomadic or semi-nomadic people toward a more settled way of life.



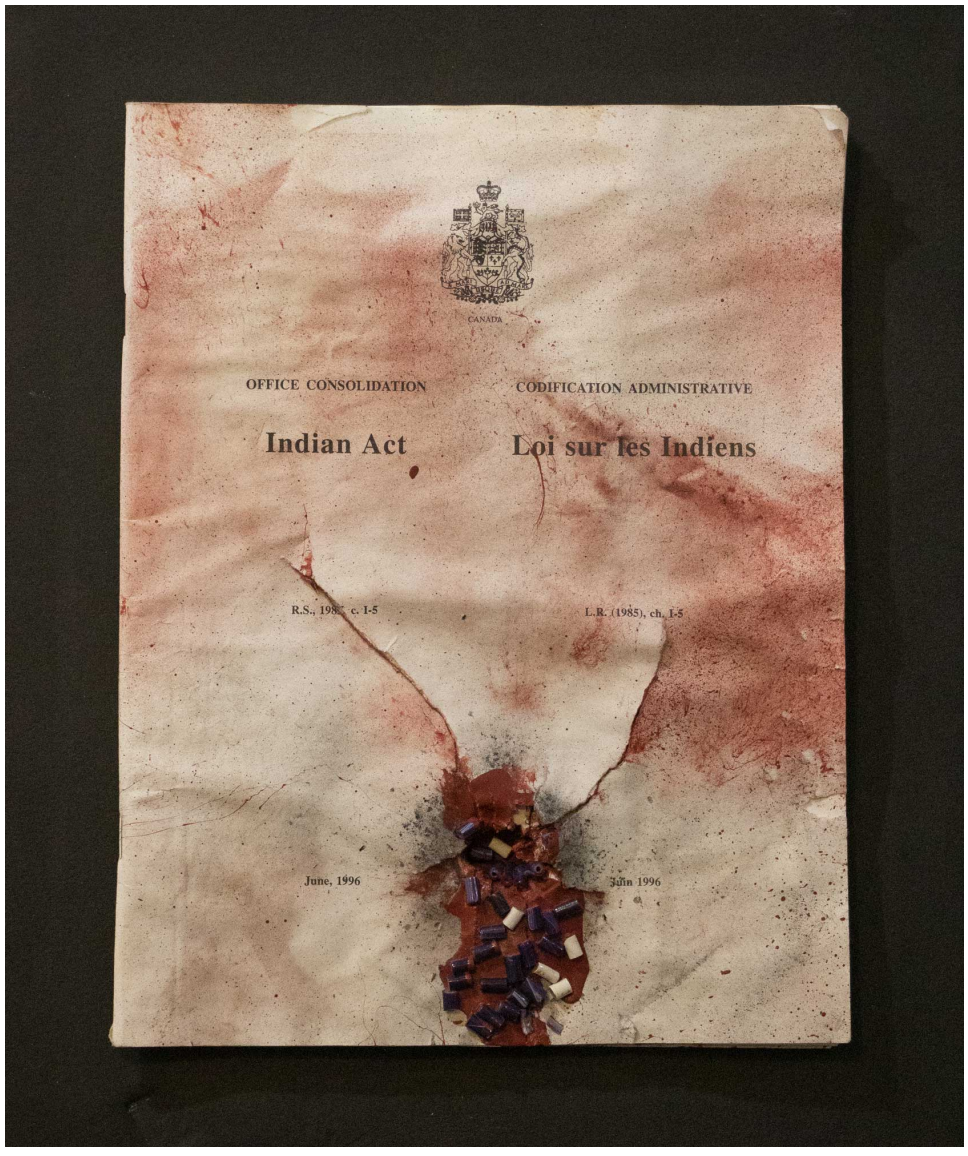
LEFT: *Mercenaria mercenaria* (also known as the hard clam or northern quahog), 2016, photograph by E.A. Lazo-Wasem. RIGHT: Once-known artist, *The Two Dog Wampum*, 1721–81, shell: northern quahog (*Mercenaria mercenaria*), knobbed whelk (*Busycon carica*); hide: deer buckskin (*Odocoileus virginianus*); fibre; pigment: red ochre, with fringes: 20 x 0.5 x 238 cm, without fringes: 20 x 0.5 x 169.5 cm.

With the arrival of colonization in the seventeenth century, Indigenous Peoples gained access to new materials and tools. White and purple shell beads, known as wampum, were already circulating as a medium of exchange, albeit in limited quantities due to the skill required to produce them. These delicate tubes—just three to five millimetres in diameter and up to one centimetre in length—were crafted from the hard shell of the quahog clam, which is white with a purple interior. Coastal Atlantic communities pierced the shells with holes and polished them to create wampum.

Starting around 1620, European metal drills became available, making it easier and more efficient to produce the tubular beads. As the art historian Jonathan Lainey notes, these beads became "an essential exchange good in the vast

trade network that developed… during the fur trade period."[3] The new tools enabled the mass production of wampum beads, which were soon being created by the thousands.

These beads, assembled into necklaces or belts,[4] formed impressive woven works of various sizes, composed of hundreds or even thousands of white and purple beads. These unique tones allowed the creation of an infinite variety of patterns—letters, figures, lines, geometric shapes, and more—rich with meaning. A drawing by the naval writer Bacqueville de La Potherie (1663–1736), published in his book *Histoire de l'Amérique septentrionale* in 1722 and devoted to New France, shows the difference between the wampum belt and the branch of wampum known as porcelain, the former being a more complex weave and the latter an assembly of beads on a single thread.



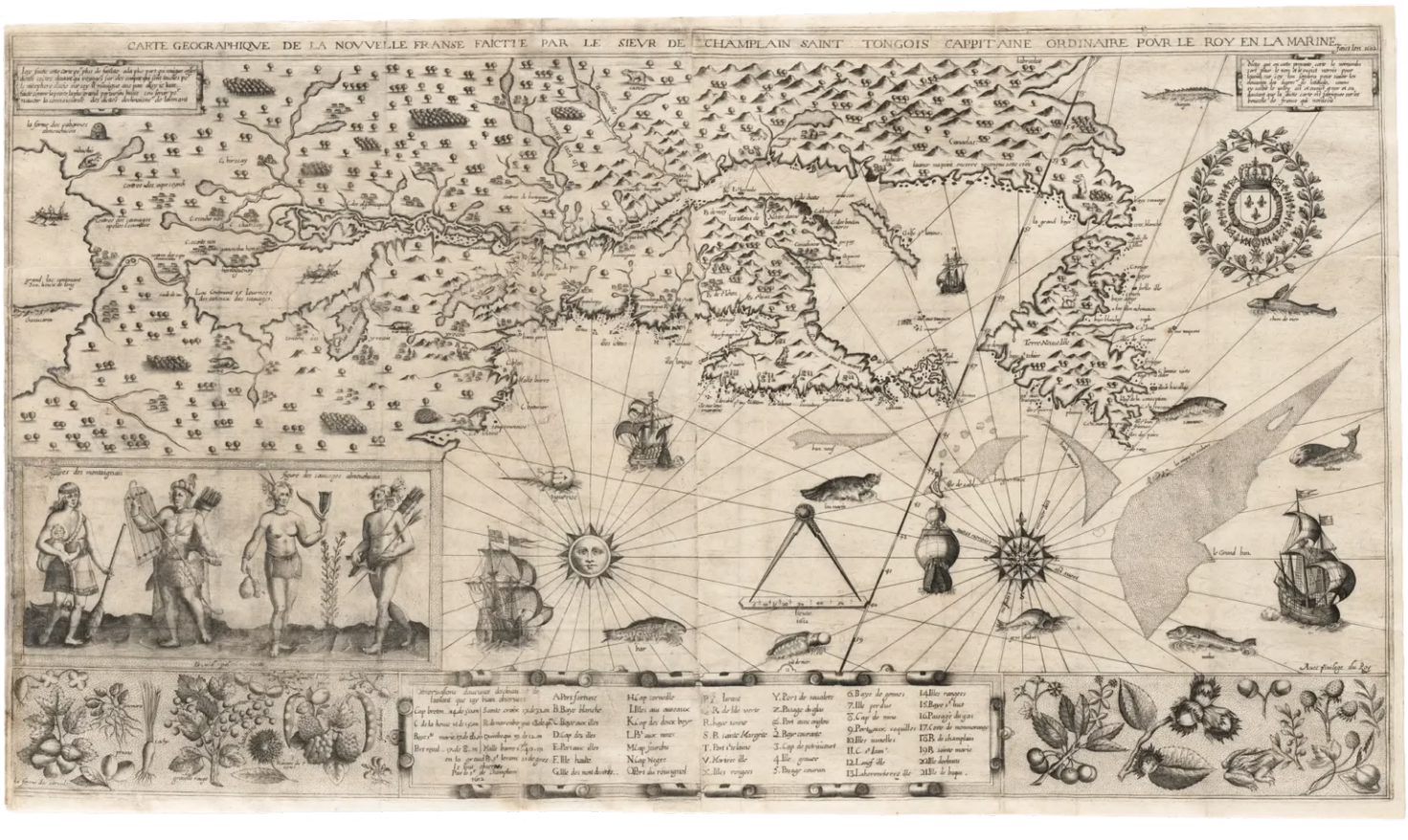
Teharihulen Michel Savard, *Réciprocité* (*Reciprocity*), 2009, mixed media, 35.5 x 29 cm, Huron-Wendat Museum, Wendake, Quebec.

The Iroquoian nations of the central territory of North America assigned a major diplomatic role to these belts in relationships between Indigenous communities and with colonists. In New France, one of the "first detailed descriptions of the use of wampum in diplomatic meetings" comes from the writings of the Ursuline nun Marie de l'Incarnation (1599–1672).[5] Wampums carried words and memory, documenting the speeches delivered: "They are the visual traces of an idea that can thus be 'read.'"[6] These symbolic creations were given a role to play in fostering socialization and reinforcing relationships. Between 1650 and 1750, a dozen votive wampums, which celebrated the Virgin Mary and other saints, were created by Indigenous Peoples living in religious missions in the Quebec region and presented to places of worship as offerings.[7] The Huron of Lorette (now the Wendat of Wendake) crafted most of these belts. One was presented to the French cathedral of Notre-Dame de Chartres in 1678. It features elaborate Latin inscriptions—"VIRGINI PARITVRÆ VOTVM HVRONUM" ("Huron vow to the Virgin who is to give birth")—reaffirming the community's connection to the Catholic devotion to the Virgin Mary.

Wampums lost their political significance in the nineteenth century, a time of immense upheaval for Indigenous Peoples in Canada that culminated in the

passage of the Indian Act in 1876. Belts became family heirlooms or collectors' items and were often regarded by ethnologists of the period as "relics of a race destined to vanish,"[8] as stated by Jonathan Lainey. In the twenty-first century, wampum beads regained their profound meaning and have been reimagined in contemporary Indigenous art. In 2009, the Wendat artist Teharihulen Michel Savard created the mixed-media work *Réciprocité* (*Reciprocity*), incorporating text from the Indian Act, which granted the Canadian government full authority over Indigenous Peoples and their lands. In this piece, Savard "executes" the controversial text by perforating it with a shotgun blast. From the hole—which is coated in red paint, symbolizing Indigenous identity—spill wampum beads, "once used in alliances and treaties violated by the Canadian state."[9]

Samuel de Champlain (c.1570–1635)

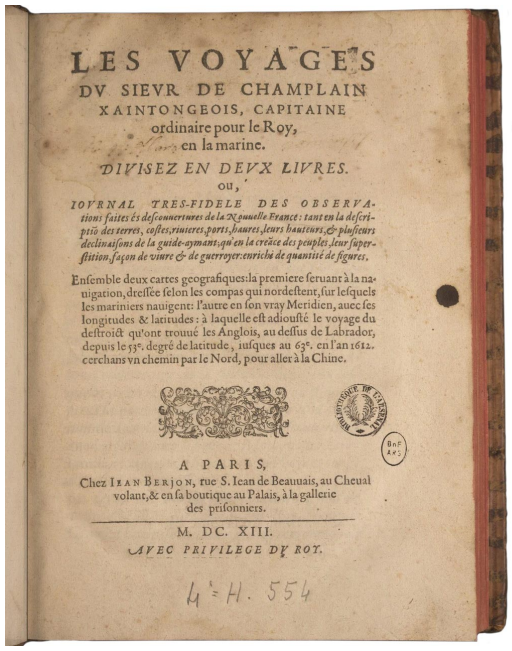


Samuel de Champlain, David Pelletier (engraver), *Carte géographique de la Nouvelle France faite par le sieur de Champlain Saint Tongois capitaine ordinaire pour le roy en la marine* (*Geographical Map of New France Made by Mr. de Champlain of Saintonge, Ordinary Captain for the King's Navy*), 1612
Engraving on paper, 50.2 x 81.5 cm
From *Les voyages du sieur de Champlain Xaintongeois, capitaine ordinaire pour le Roy, en la marine*, by Samuel de Champlain (Paris: Jean Berjon, 1613)
Norman B. Leventhal Map & Education Center, Boston Public Library

Carte géographique de la Nouvelle France (*Geographical Map of New France*), engraved by David Pelletier, is the most famous work drawn by Samuel de Champlain and exemplifies the rich iconography created by the French explorer. In addition to being a navigator, a geographer for the king of France, and of course, the founder of Quebec City in 1608, Champlain was also a draftsman and painter,[1] as well as a field cartographer who relied on the support of Indigenous allies to map his progress through the territory. The twenty-three maps he made are considered the first modern maps of northeastern North America.[2]

Rendered in a simple and elegant style, these drawings were primarily intended to provide guidance to sailors attempting to navigate along the shores of New France. But they are also valuable for their iconography.[3] A year after he produced *Carte géographique de la Nouvelle France*, Jean Berjon published, in Paris, an engraved edition of the map in *Les voyages du sieur de Champlain Xaintongeois, capitaine ordinaire pour le Roy, en la marine* (*The travels of Sieur*

de Champlain Xaintongeois, ordinary captain for the King, in the Navy) (1613), in which the explorer recounts his travels from 1604 to 1612.[4]


LES VOYAGES
DV SIEVR DE CHAMPLAIN
XAINTONGEOIS, CAPITAINE
ordinaire pour le Roy,
en la marine.
DIVISEZ EN DEVX LIVRES.
ou,
IOVRNAL TRES-FIDELE DES OBSERVA-
tions faites és descouuertures de la Nouuelle France: tant en la descri-
ptiõ des terres, costes, riuieres, ports, haures, leurs hauteurs, & plusieurs
declinaisons de la guide-aymant: qu'en la creãce des peuples leur super-
stition, façon de viure & de guerroyer: enrichi de quantité de figures.
Ensemble deux cartes geografiques: la premiere seruant à la na-
uigation, dressée selon les compas qui nordestent, sur lesquels
les mariniers nauigent: l'autre en son vray Meridien, auec ses
longitudes & latitudes: à laquelle est adiousté le voyage du
destroict qu'ont trouué les Anglois, au dessus de Labrador,
depuis le 53e. degré de latitude, iusques au 63e. en l'an 1612.
cerchans vn chemin par le Nord, pour aller à la Chine.
A PARIS,
Chez IEAN BERJON, rue S. Iean de Beauuais, au Cheual
volant, & en sa boutique au Palais, à la gallerie
des prisonniers.
M. DC. XIII.
AVEC PRIVILEGE DV ROY.
4°=H. 554



LEFT: Title page of *Les voyages du sieur de Champlain Xaintongeois, capitaine ordinaire pour le Roy, en la marine*, by Samuel de Champlain (Paris: Jean Berjon, 1613). RIGHT: Louis Nicolas, *La petite chouette* (*The Small Owl*), n.d., ink on paper, 33.7 x 21.6 cm, illustration from the *Codex Canadensis*, page 51, Gilcrease Museum, Tulsa.

There is an old expression that to own the map is to own the land: geographical maps were both works of art in service of power and formidable imperialist and intellectual weapons.[5] For Champlain, drawing was a valuable tool for documenting the territories he explored. In the 1612 map, he depicted landforms, trees, waterways, islands, and settlements along the coastline. His composition included twenty-six plant species and many terrestrial and marine mammals. The descriptive nature of these motifs, reminiscent of the illustrations soon to be created by the Jesuit missionary Louis Nicolas (1634–post-1700), elevated them beyond mere decoration. But several engravers, including Pelletier, worked on the maps drawn by Champlain, and they likely added details whose attribution is now challenging to establish.[6]



Samuel de Champlain, David Pelletier (engraver), *Défaite des Iroquois au Lac de Champlain* (*Defeat of the Iroquois at Lake Champlain*), n.d., engraving on paper, approximately 19 x 25 cm, from *Les voyages du sieur de Champlain Xaintongeois, capitaine ordinaire pour le Roy, en la marine*, by Samuel de Champlain (Paris: Jean Berjon, 1613).

Carte geographique de la Nouvelle France also reflects the reductive and stereotypical European view of Indigenous Peoples, portraying them not in their specific diversity but through a dualistic lens based on their lifestyle. The "*figures des montaignais*" (Montagnais) represent nomadic peoples and are shown carrying paddles and canoes, and the "*figures des sauvages almouchicois*" (Abenaki) represent settled groups focused on agriculture and hunting, and are depicted with maize and squash, along with arrows, bows, and quivers.

Some "ethnographic errors"[7] appear in these representations. For example, in the drawing titled *Défaite des Iroquois au Lac de Champlain* (*Defeat of the Iroquois at Lake Champlain*), n.d., Champlain portrays himself wielding an arquebus at the centre of a dynamic composition intriguingly punctuated with palm trees.[8]

François-Marc Gagnon, a specialist in the art of New France, demonstrated that Champlain's original drawings were often reworked for publication and embellished with additional motifs to make them more visually appealing. With the exception of a single original manuscript map from 1606–7, preserved at the Library of Congress in Washington, all of the explorer's graphic works are copies. Rather than being an accurate account of what Champlain saw and recorded, these maps reflect the values of later artists and are aligned with the spirit of their time—a seventeenth century shaped by territorial conquests, Christian hegemony, and emerging capitalism.[9]

Claude François, Known as Frère Luc (1614–1685)



Frère Luc (né Claude François), *La Sainte Famille à la Huronne* (*The Holy Family with a Huron Woman*), c.1671
Oil on canvas, 121.9 x 106.7 cm
Musée des Ursulines de Québec, Pôle culturel du monastère des Ursulines, Quebec City

During his fifteen-month stay in New France, from August 1670 to October 1671, Frère Luc primarily worked on large-scale religious history compositions meant to inspire the celebration of faith in several churches and chapels in the capital and its surrounding region.[1] This marked the beginning of the use of large-scale works to decorate Quebec City's sacred spaces. *La Sainte Famille à la Huronne* (*The Holy Family with a Huron Woman*), exemplifies the type of Baroque paintings favoured by Frère Luc and showcases his ability to modernize classical themes by adapting them to his cultural context.[2] In Quebec City, he reinterpreted the theme of the Holy Family by addressing colonization and the conversion of Indigenous Peoples. At the time, the Wendat Nation was a particular focus of missionary conversion.

La Sainte Famille à la Huronne presents an allegory of divine protection over a young Wendat woman, who wears on her belt a medal adorned with a cross, traditionally given to new converts. The figure evokes the Ursulines' educational mission for young girls. Set within a partially enclosed space framed by red velvet drapery and opening onto a landscape that includes Quebec City's cliffside, Joseph, Mary, Jesus, and the young Indigenous woman form a monumental and expressive quartet. The young woman is welcomed into her new family, establishing an intimate connection with the divine—an experience that the composition of the work seeks to recreate for the viewer.



LEFT: Simon Vouet, *Venus and Adonis*, c.1642, oil on canvas, 132.7 x 96.5 cm, J. Paul Getty Museum, Los Angeles. RIGHT: Frère Luc (né Claude François), *L'ange gardien* (*The Guardian Angel*), 1671, oil on canvas, 248 x 159.5 cm, Musée national des beaux-arts du Québec, Quebec City.

Claude François was born in Amiens, France, in 1614, and is believed to have trained in the Paris studio of the Baroque painter Simon Vouet (1590–1649) and in Rome. Appointed painter to King Louis XIV in 1644, he joined the Récollet missionaries the same year and took his vows in 1645. Claude François then adopted the name Luc, in reference to Saint Luke the Evangelist, the patron saint of painters. At the Récollet convent in Paris, Frère Luc ran a studio with students and assistants. In the spring of 1670, at the age of fifty-six, he set sail for New France, bringing with him his art supplies and several religious paintings intended to adorn churches and chapels in Canada.

At the time, most artworks were imported to the young colony from France, so the Récollet painter contributed significantly to the province's local production. In addition to *La Sainte Famille à la Huronne* and *L'assomption de la Vierge* (*Assumption of the Virgin*), 1671, the painting *L'ange gardien* (*The Guardian Angel*), 1671, stands as one of the most successful pieces produced during Frère Luc's time in the capital. After returning to Paris, he continued to receive commissions and supply paintings to parishes in New France. In fact, his reputation became greater in Canada than it was in France.

Marie Lemaire des Anges (1641–1717)



Marie Lemaire des Anges (née Marie Lemaire) (attributed) and the Ursuline Workshop of Quebec, *Parement d'autel dit de la Nativité* (*Altar Frontal Known as The Nativity*), second half of the seventeenth century
Wool and polychrome silk thread, spun and frisé gold and silver thread with foil, purl and sequins, *filé riant* with a silk core, bobbin lace with spun, frisé and silver foil thread, and distemper on silk (medallion), 95 x 261 x 4 cm
Musée des Ursulines de Québec, Pôle culturel du monastère des Ursulines, Quebec City

The works of embroiderers are not signed. Of the forty-seven pieces adorning the stone altar tombs in the chapels and churches of the Ursuline monastery since the seventeenth century, *Parement d'autel dit de la Nativité* (*Altar Frontal Known as The Nativity*) showcases the extraordinary contribution in Quebec City of the Ursuline nun Marie Lemaire des Anges, née Marie Lemaire.[1] Like a "painting with a needle," this textile masterpiece exudes magnificence through its luminous and shimmering background, composed of glass beads and silver threads that enhance the richness of the embroidered motifs. The design is further embellished with a variety of naturalistic flowers, as well as high-relief embroidery framing the medallion and the cornucopias overflowing with fruit. The ornamental abundance of plant motifs, scrolls, and arabesques, along with the nativity scene in the medallion (painted in tempera after a French print), attests to the technical refinement of European embroidery, which flourished in Quebec City under the skilled needlework of Marie Lemaire des Anges.

The French embroiderer possessed exceptional expertise, which she had learned at her father's embroidery workshop near the Louvre Palace in Paris. Needlework was an essential part of the education provided to young girls from affluent families, and Marie Lemaire benefited from this training before further refining her craft with the Ursulines. She joined the convent as a boarding student at the age of thirteen and took her vows in 1657.





LEFT: Ursuline Workshop of Quebec, *Chasuble* (posterior view), c.1720, silk, gold, and silver, 125.5 x 76 x 6 cm, Monastère des Augustines, Collection of the Monastère de l'Hôtel-Dieu de Québec, Quebec City. RIGHT: Marie de l'Incarnation (née Marie Guyart) (attributed), Ursuline Workshop of Quebec, *Parement d'autel dit de l'éducation de la Vierge* (*Altar Frontal Known as The Education of the Virgin*), second half of the seventeenth century, altar frontal in white wool serge; appliqué embroidery in polychrome wool and silk thread on a wool serge background; oil on canvas, 158.5 x 87.7 x 2.4 cm, Musée des Ursulines de Québec, Pôle culturel du monastère des Ursulines, Quebec City.

Upon her arrival in New France in 1671, Marie Lemaire des Anges established a workshop that excelled in the creation of liturgical ornaments. She received financial support from her family and influential devotees, who also donated luxurious fabrics imported from Paris—such as satin, silk velvet, and moiré—as well as silk, silver, and gold threads.[2] Marie de l'Incarnation (1599–1672), the founder of the Ursuline convent, had introduced the practice of embroidery in the colony, and the magnificent *Parement d'autel dit de l'éducation de la Vierge* (*Altar Frontal Known as The Education of the Virgin*), second half of the seventeenth century, is attributed to her.

Thanks to Marie Lemaire des Anges, who remained in Quebec City for the rest of her life, the art of embroidery experienced a golden age, supported by the contributions of around thirty nuns, that lasted until the eighteenth century. Altar frontals and ecclesiastical vestments—copes, chasubles, and dalmatics, with their accessories—were designed and crafted in harmony with the veneration of saints, the use of relics, and the miracles that fuelled the mystical fervour of Catholic devotion.

Pierre-Noël Levasseur (1690–1770)



Pierre-Noël Levasseur, *Retable principal* (*Main Altarpiece*), 1726–36
Ursulines Chapel, Pôle culturel du monastère des Ursulines, Quebec City

Considered the greatest ornamentist and sculptor of his time in New France, Pierre-Noël Levasseur practised religious and naval sculpture for around sixty years, while also working as a surveyor. He came from a line of Parisian woodworkers, and his skills were in great demand in the eighteenth century, when many churches were built in the Diocese of Quebec.

Levasseur is the most prestigious member of the Levasseur dynasty, and three of his fifteen children carried on his legacy. In Quebec City, his masterpiece is undoubtedly the interior decor of the Ursuline Chapel (created between 1726 and 1736), in particular the vast altarpiece, an exceptional and well-preserved component still visible today.

The ornamental sculpture that Levasseur produced for the chapel, which shows the influence of French classicism, is both sophisticated and skilful. Its solemn and triumphant vocabulary is evident in the altarpiece, with its architectural grandeur, fluted columns crowned with Corinthian capitals, and curved pediment. At the same time, a Baroque exuberance emerges in the movement and decorative richness of the work. The Ursuline nuns, who had mastered the arts of gilding and statue painting, applied gold leaf to the altarpiece and painted the flesh tones of the statues between 1736 and 1739, just in time for the centennial celebrations of the community's arrival in Quebec City.



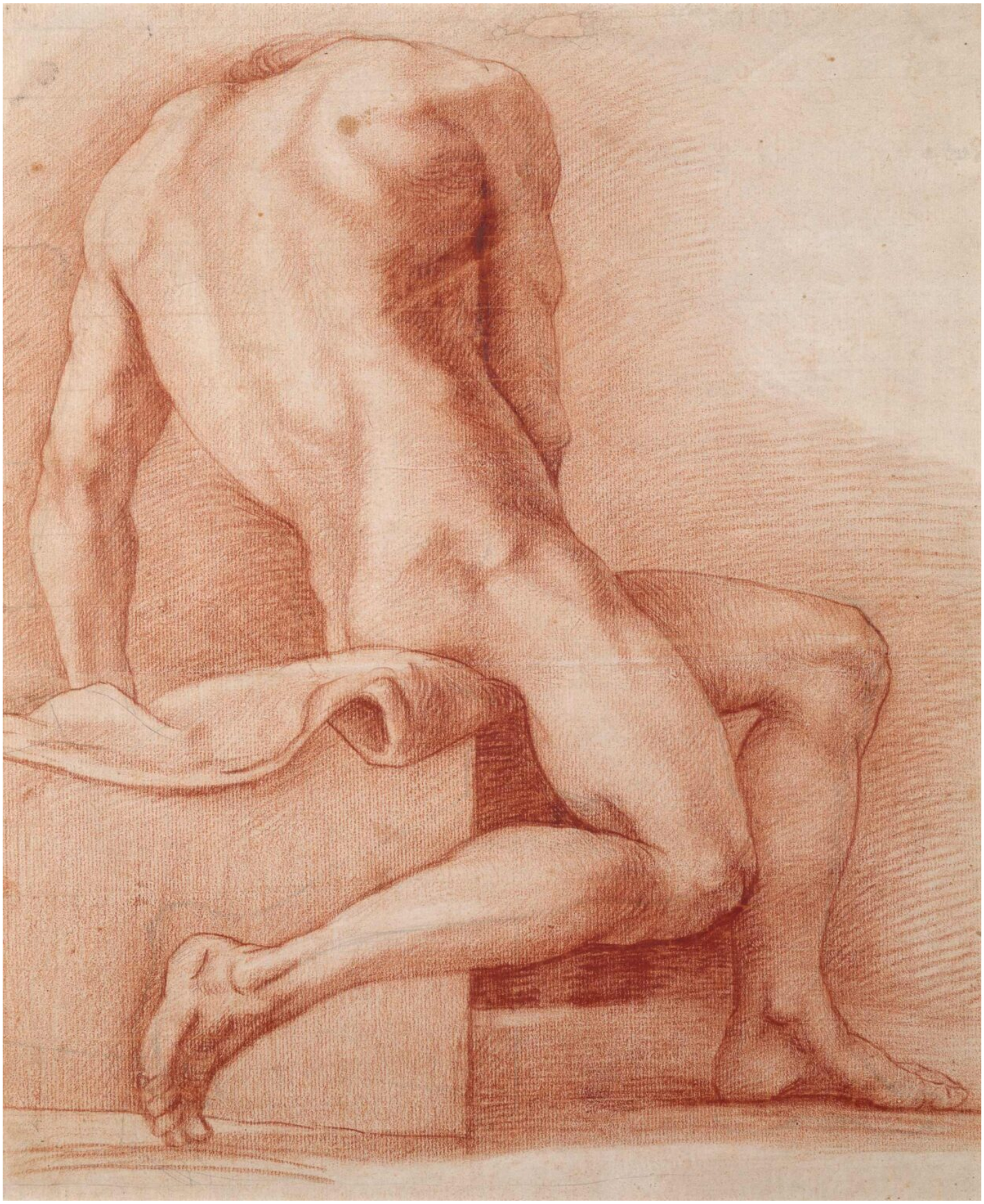


LEFT: Pierre-Noël Levasseur, *Saint Jean Baptiste, socle de la première colonne de droite* (*Saint John the Baptist, Base of the First Column on the Right*), first half of the eighteenth century, wood, coating, paint, gilding, 95 x 43 x 3.6 cm, Ursuline Chapel, Pôle culturel du monastère des Ursulines, Quebec City. RIGHT: Pierre-Noël Levasseur, *Ange à la trompette* (*Angel with a Trumpet*), c.1726, polychromed wood, 96 cm (height), Ursuline Chapel, Pôle culturel du monastère des Ursulines, Quebec City.

Unlike his predecessor, Jacques Leblond de Latour (1671–1715), and his successor, François Baillairgé (1759–1830)—two men closely associated with the richness and refinement of churches in French America—Levasseur did not receive training in Europe. He learned his craft in his father's workshop and honed his skills by drawing inspiration from various models he had access to. His prestige rests on both the ornamentation he designed and the dynamic and balanced character of his freestanding sculptures and his reliefs.

One of the eighteenth century's finest examples of sculpture in the round is Levasseur's trumpet-bearing angel atop the bracket of the pulpit in the Ursuline Chapel. He achieved a remarkable feat by capturing the celestial figure of the Last Judgment in a lively pose, balanced on the tip of his left foot. Levasseur's works exhibited exceptional technical mastery and rare finesse, earning him additional commissions for religious decoration in the parishes around Quebec City.

François Baillairgé (1759–1830)



François Baillairgé, *Académie d'homme assis, de trois quarts dos, la tête penchée vers l'avant* (*Academic Drawing of a Seated Male, Three-Quarter Back View, Head Tilted Forward*), c.1778–81
Red chalk and graphite on paper, 53.5 x 38.5 cm
Musée national des beaux-arts du Québec, Quebec City

A true phenomenon in the history of Canadian art, François Baillairgé was the first Quebec City–born apprentice artist to complete his training at the Académie royale de peinture et de sculpture in Paris, where he studied from 1779 to 1781. This exceptional education allowed him to teach drawing for extra income and to share his knowledge with his peers. Through his teaching, "the artist-professor contributed to the transmission of artistic knowledge in the colony"—a significant part of his legacy.[1] Baillairgé distinguished himself in the province as a versatile artisan-artist, mastering not only drawing and painting but also carpentry, sculpture, church decoration, portraiture, miniatures, theatre set design, and art restoration. He also made models, puppets, and dolls.



A partial view of the golden baldachin inside the Notre-Dame de Québec Basilica-Cathedral, Quebec City, 2021, photograph by Wilfredo Rafael Rodriguez Hernandez. The baldachin, completed between 1923 and 1930, is a replica of the original created by François Baillairgé, which was destroyed in a fire in 1922.

Baillairgé's legacy is most visible in the built heritage of Quebec City, where his originality shines in the design of religious furnishings. His most spectacular creation is the interior decor of Notre-Dame de Québec Basilica-Cathedral, completed in 1793. Elevated to cathedral status in 1674 under the episcopate of Monsignor François de Laval (1623–1708), Notre-Dame de Québec, the first parish church of New France, was destroyed in 1759 during the British bombardment of Quebec City. Reconstruction began in 1766, based on plans by Gaspard-Joseph Chaussegros de Léry (1682–1756), who was the chief engineer of New France. Baillairgé and his father, Jean Baillairgé (1726–1805), were invited to contribute between 1787 and 1793. Their work included the interior components: the altarpieces, baldachin, statues, bishop's throne, and high altar.

In 1922, a fire consumed Notre-Dame de Québec and the work of the Baillairgé family; today, only black and white photographs remain. The basilica-cathedral[2] has since been rebuilt, and its impressive interior, now made of fire-resistant plaster and steel, has been reconstructed. The sumptuous gilded and carved baldachin rising above the high altar reflects an emphasis on architectural unity and the elegant formal simplicity characteristic of Baillairgé's style. Today, the decor of Notre-Dame de Québec remains one of the city's most cherished attractions.

Thanks to Baillairgé's journal, *Livre des dépenses et affaires*,[3] in which he meticulously recorded the events of his life from 1784 to 1800, we can gain insight into the nature of his works, the majority of which have now been lost. This invaluable document details the career of a conscientious and methodical

man dedicated to satisfying a diverse clientele, both ecclesiastical—Baillairgé painted around thirty religious scenes inspired by models from widely circulated paintings and prints—and secular.



LEFT: François Baillairgé, *Projet de figure de proue du navire « Royal Edward » (bâbord)* (*Figurehead Design for the Ship "Royal Edward" [Port]*), 1793, watercolour on paper, 38.5 x 51.2 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: François Baillairgé, *Projet de figure de proue du navire « Royal Edward » (tribord)* (*Figurehead Design for the Ship "Royal Edward" [Starboard]*), 1793, watercolour on paper, 39 x 52.4 cm, Musée national des beaux-arts du Québec, Quebec City.

The most illustrious of Baillairgé's clients was Prince Edward Augustus, father of Queen Victoria. Following the Constitutional Act of 1791, which divided the Province of Quebec into Lower Canada (including Quebec City) and Upper Canada, the British ruling class settled in Quebec City. In 1792 and 1793, Baillairgé sculpted a figurehead of the prince for the *Royal Edward*, an eighteen-gun schooner. His design, which has survived in the form of two ink-and-watercolour drawings held by the Musée national des beaux-arts du Québec, depicts the prince in full length, dressed in the uniform of a colonel of the 7th Infantry Regiment, which accompanied him from Gibraltar to Quebec City in 1791. Behind him are two allegorical figures representing Lower and Upper Canada: on the port side, an Indigenous woman in traditional attire, and on the starboard side, a French woman draped in classical garments. A beaver, a new symbol of Canada, and several war trophies can also be seen.[4]

Today, Baillairgé's contribution to the history of art in Quebec City is fully and rightfully recognized.[5] Since a 2018 reorganization of the collections at the Musée national des beaux-arts du Québec, the artist has been prominently featured in the permanent galleries dedicated to historical art.

Laurent Amiot (1764–1839)



Laurent Amiot, *Encensoir* (*Censer*), c.1820
Silver, 24.2 cm (height) x 11.5 cm (diameter)
Musée national des beaux-arts du Québec, Quebec City

The protection and patronage of the Catholic Church fostered the long and flourishing career of master silversmith Laurent Amiot in Quebec City. The son of an innkeeper, he was the first silversmith from the Province of Quebec to be trained in Europe. The Séminaire de Québec arranged his training in Paris, as it had for the painter and sculptor François Baillairgé (1759–1830) a few years earlier.[1]

Amiot left Paris on the eve of the French Revolution, having spent five years there, from 1782 to 1787. The models he developed after 1788—holy water fonts, sanctuary lamps, censers and boats, reliquaries, chalices, and ciboria—brought him recognition. Amiot was celebrated for his liturgical silverwork, which was widely distributed in the early nineteenth century. His religious art pieces, characterized by their elegant forms, showcase the neoclassical style popular in France during the 1780s. Amiot introduced this style to the capital.



Laurent Amiot, *Théière Regency* (*Regency Teapot*), c.1815, silver and wood, 15.8 x 26.3 x 16.3 cm, National Gallery of Canada, Ottawa.

Since he primarily created pieces for the Church, Amiot's domestic silverwork is rare. One example is the *Théière Regency* (*Regency Teapot*), c.1815, recently rediscovered and now housed at the National Gallery of Canada. Described by the art historian René Villeneuve as a "minor monument of unity and refinement,"[2] it is notable for its high stylization, symmetry, and balance. Another example is the *Coupe présentée à George Taylor* (*Cup Presented to George Taylor*), 1827, commissioned by Lord Dalhousie (1770–1838), the governor-in-chief of British North America, to commemorate the launch of the *Kingfisher*, a ship whose construction Taylor oversaw. As a nod to its patron, the lid's handle features a unicorn motif taken from the governor's coat of arms. Amiot was the only French Canadian artist encouraged by Dalhousie, at a time when wealthy benefactors typically turned to London for such commissions.[3] This striking cup exemplifies the collaborative nature of craftsmanship during this period: the unicorn head was likely sculpted by François Baillairgé, while the Scottish engraver James Smillie Jr. (1807–1885) is believed to have etched the front face.[4]

Surrounded by apprentices, Amiot changed the status of his "shop" by renaming it an "atelier," clearly distinguishing the act of fabricating his creations from that of selling them. The artist-entrepreneur leaned heavily on the prestige of his Parisian training in his new marketing strategy, and he also replaced the term "trade" with "art" and began referring to himself as a "master of the art of silversmithing" as early as 1816.[5] For Amiot, silversmithing was a fully realized form of artistic expression, on par with painting, sculpture, and architecture. This

is evident in the preparatory drawings for his works, which he composed in the purest academic tradition, reflecting his European training.

Amiot possessed a keen business sense that brought him great wealth: he "stepped directly into the proto-industrial era by establishing a workshop and models that would endure for over a century."[6] The new style he introduced from France was soon adopted by his competitors in Quebec City and Montreal.[7] Orders poured in from ecclesiastical, secular, and governmental circles throughout the fifty-two years his workshop was in operation.

Jean-Baptiste Roy-Audy (1778–c.1846)



Jean-Baptiste Roy-Audy, *Le docteur François-Olivier Boucher* (*Doctor François-Olivier Boucher*), c.1826–31
Oil on canvas, 65.8 x 55.7 cm
Musée national des beaux-arts du Québec, Quebec City

Jean-Baptiste Roy-Audy had pursued careers as a coachbuilder and a cabinetmaker before declaring himself a painter in 1809.[1] His principal contribution to painting in Quebec City—and in the province more broadly—lies in his portraiture. The renderings of *Le docteur François-Olivier Boucher* (*Doctor François-Olivier Boucher*) and *Madame François-Olivier Boucher, née Marie-Luce Deligny* (*Mrs. François-Olivier Boucher, née Marie-Luce Deligny*), both created between 1826 and 1831, exemplify the refined style of this late-blooming artist, who was born into a family of woodworkers. As a teenager, he completed his apprenticeship in his father's workshop and later received some drawing lessons from François Baillairgé (1759–1830), a family friend who had studied in Paris.





LEFT: Jean-Baptiste Roy-Audy, *Le baptême du Christ* (*The Baptism of Christ*), 1821, oil on canvas, 199.6 x 104 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: Jean-Baptiste Roy-Audy, *Madame François-Olivier Boucher, née Marie-Luce Deligny* (*Mrs. François-Olivier Boucher, née Marie-Luce Deligny*), c.1826–31, oil on canvas, 65.9 x 55.9 cm, Musée national des beaux-arts du Québec, Quebec City.

Roy-Audy developed his talent by studying the paintings brought to the colony by Abbé Desjardins (1753–1833). These works, which would become the Desjardins Collection, arrived in two shipments, in 1817 and 1820. They provided models for copyists and gave local artists an opportunity to improve their skills in the absence of art schools and museums. Among Roy-Audy's works from this period are copies of pieces by French artists, such as *Le baptême du Christ* (*The Baptism of Christ*), 1821, after Noël Hallé (1711–1781), and *Sainte Marie-Madeleine* or *La Madeleine en pleurs* (*Saint Mary Magdalene* or *The Weeping Magdalene*), 1819, after Anicet Charles Gabriel Lemonnier (1743–1824). The Desjardins Collection allowed Roy-Audy to hone his individual style before he began to produce religious paintings to adorn the churches of Lower Canada. But he also garnered significant attention from a secular clientele through his portraiture.

Roy-Audy's precise and delicate painting style evokes the colourful portraits of Ammi Phillips (1788–1865), a prominent figure in American folk art, and the vibrant, realistic works of the French artist Isidore Péan du Pavillon (1790–1856), a pupil of the neoclassical master Jacques-Louis David (1748–1825). Roy-Audy's portraits of the Boucher couple demonstrate his skill in capturing the intricate details of clothing, jewellery, and hairstyles, as well as his remarkable ability to convey the liveliness of his subjects' gazes. Roy-Audy's paintings reflect the bourgeois society of his time—a society eager to see its image immortalized—just a few years before photography would amplify its ambitions for representation.

The works of Roy-Audy are held at the Musée national des beaux-arts du Québec (MNBAQ), as well as in several other museums within the province and beyond. More than fifty of his portraits can be found in public and private collections. His art continues to attract scholarly interest: Daniel Drouin, the curator of historical art at the MNBAQ, is preparing a highly anticipated exhibition on the painter for 2027.[2]

James Pattison Cockburn (1779–1847)



James Pattison Cockburn, *The Citadel of Quebec from the Ice*, 1831
Watercolour over graphite on wove paper, 15.3 x 23.9 cm
National Gallery of Canada, Ottawa

"No other artist working before the advent of photography has provided such a faithful and systematic depiction of a Canadian city," write Christina Cameron and Jean Trudel in their study of the topographical artist and army officer James Pattison (or Patterson) Cockburn.[1] The book they dedicated to him in 1976 brought together more than 150 of Cockburn's watercolours and sepia inks documenting the capital and its surroundings. Among these works, *The Citadel of Quebec from the Ice* stands as a fine example of Cockburn's contribution to the visual memory of the city during the early decades of the nineteenth century.





LEFT: James Pattison Cockburn, *Le cône de glace de la chute Montmorency* (*The Ice Cone of Montmorency Falls*), c.1830, watercolour, graphite, and highlights of gouache and gum arabic on paper mounted on cardboard, 39.5 x 55.2 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: James Pattison Cockburn, *La porte Dalhousie, Québec* (*Dalhousie Gate, Quebec City*), c.1829, watercolour on paper, 15.2 x 23.8 cm, Musée national des beaux-arts du Québec, Quebec City.

Cockburn embraced military life at an early age, beginning his training at fourteen at the Royal Military Academy in Woolwich, southeast London, where the education of future officers included drawing courses. He benefited from lessons with the renowned watercolourist and engraver Paul Sandby (1731–1809), one of the founding members of the Royal Academy of Arts. The young Cockburn learned to observe and interpret topography with precision, recording even the smallest details of defensive systems and fortifications. Having become an experienced British officer, Major Cockburn was stationed in Quebec City, first for a few months from 1822 to 1823, and later for an extended period from 1826 to 1832.

It was during his second stay that Cockburn truly distinguished himself as a passionate interpreter of the picturesque qualities of the city—its streets, quays, monuments, and architecture (notably the gates of its fortifications), as well as the panoramic views afforded by its elevated site.[2] He consistently chose the best vantage points for the locations he wanted to capture, and his depictions of nature always conveyed a sense of grandeur. For example, *Le cône de glace de la chute Montmorency* (*The Ice Cone of Montmorency Falls*), c.1830, shows the sublimity of nature through an overhead perspective, and includes small figures that not only provide a sense of scale but also enhance the majesty of the scene.

Cockburn's perspective reflects that of a high-ranking and cultured officer. He was renowned for his extreme precision in rendering various sites of the city, which he seems to have wanted to represent as a whole (including both the Upper Town and the Lower Town)—a systematic approach recognized by art historians.[3] Cockburn masterfully conveys the spirit of place, such as the atmosphere of a market day in *La place du marché, Québec* (*Market Place, Quebec City*), 1829/30, blending striking details with a keen eye for the local architecture.[4]

By the late 1820s, Cockburn's works adorned the walls of the fine residences of the well-to-do English gentlemen he associated with in Quebec City. Many were only passing through, but they helped to bring attention to Cockburn's work throughout the British Empire. Still, his reputation was slow to emerge. It was not until the middle of the twentieth century that his urban scenes became widely known and appreciated.[5]

Gerome Fassio (1789–1851)



Gerome Fassio, *Madame Giovanni Domenico Balzaretti, née Madeleine Romain* (*Mrs. Giovanni Domenico Balzaretti, née Madeleine Romain*), c.1835–40
Watercolour on ivory, 6.5 x 5.5 cm
Musée national des beaux-arts du Québec, Quebec City

The Italian Gerome Fassio settled in Quebec City in 1835 after a brief stay in Montreal. A portrait miniaturist, Fassio chose Quebec City over Montreal because, as the capital of Lower Canada, it had a more distinguished clientele. There was also less professional competition in the art of miniature painting. Although Fassio was prolific, only a small portion of his work has survived.[1] The head-and-shoulders portraits of the Italian art dealer Giovanni Domenico Balzaretti and his wife, who hosted the artist shortly after his arrival in Quebec City, were created between 1835 and 1840 and are among the most remarkable examples of Fassio's talent.

The art of miniature painting may seem incongruous today, but it was highly prized in the era before photography, when hundreds of itinerant artists travelled to North American cities to meet the demand for these precious tiny objects.[2] "The miniature has undeniable advantages," noted *Le Journal de Québec* on November 6, 1845: "When one has a relative or a friend far away, doesn't one feel the need to send them a likeness—their spouse's, their child's, or their own—especially when the price is within everyone's reach?"[3]

Fassio mastered the art of creating delicate portraits using a very fine and flexible stippling brush to apply an infinitesimal array of coloured dots. A magnifying glass is required to fully appreciate this extraordinarily skillful and meticulous work. The texture is particularly visible in the subtly toned backgrounds.[4] The portraits were painted on paper, cardboard, or ivory, using watercolour, gouache, or oil, with the promise of delivering a perfect likeness to the client.





LEFT: Gerome Fassio, *Clément Cazeau*, c.1846, watercolour on ivory, 7.1 x 5.7 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: Gerome Fassio, *Madame Clément Cazeau, née Julie Hamelin* (*Mrs. Clément Cazeau, née Julie Hamelin*), c.1846, watercolour on ivory, 7.3 x 10.3 cm, Musée national des beaux-arts du Québec, Quebec City.

The virtuosity of the miniaturist is evident in both the overall composition and the details of faces, hairstyles, and clothing, as seen in Mrs. Balzaretti's lace headdress and the elegantly tied collar of her husband's shirt. The shirt is itself adorned with a miniature set in a brooch—at the time, portrait miniatures were often worn as jewellery, in brooches or pendants.[5] More commonly, they were framed and hung on walls or placed on tables.

Because of his talent and versatility, Fassio—who also taught drawing at the Séminaire de Québec from 1839 to 1840 and offered private lessons in painting and drawing—was able to make a living from his art and build a career catering to a large clientele. But the opening of the first daguerreotype studio in Quebec City in 1850 changed everything. The miniaturist could not withstand the overwhelming competition from photography, and soon, portrait miniatures had become obsolete. It was in this context that Fassio passed away on January 1, 1851, in Bytown (now Ottawa), where he had only recently settled.

Millicent Mary Chaplin (1790–1858)



Millicent Mary Chaplin, *Moose and Deer Hunting*, 1842
Watercolour over graphite with traces of scraping on paper, 29.8 x 37.6 cm
Library and Archives Canada, Ottawa

Millicent Mary Chaplin was an amateur watercolourist raised in Victorian England who helped shape the visual image of Quebec City in the nineteenth century. A middle-aged woman, she arrived in the city in the spring of 1838, when her husband, Lieutenant-Colonel Thomas Chaplin, was assigned there in the aftermath of the Lower Canada Rebellion of 1837–38. During her four-year stay, she maintained an album that served as both a personal journal and a travelogue and filled it with around 130 watercolours and drawings.

Nearly ninety of the watercolours depict the city and its surroundings, including panoramic and landscape views, urban scenes, and representations of Indigenous encampments.[1] Three compositions show Chaplin's participation in a moose hunt with Indigenous guides at Lake Saint-Charles, north of the city. In one of these, she even inserted herself, seated in the foreground alongside a companion.[2]

Chaplin's most significant contribution, though, lies in the depictions of her immediate surroundings and her more personal choice of subjects. We see this, for example, in the drawing *Our House, Number 13 St. Ursula Street, Quebec, from July 1838 to September 1842*, c.1838–40, which shows the Chaplins' Upper Town home. (It still stands today.) This drawing is part of a sequence that focuses on domestic life. Chaplin's observations in this section of her journal are sensitive and meticulous, rendered in a simple, clear style, and occasionally somewhat naive in the scaling of figures, which adds to the balance of her compositions. She also depicts her garden, the courtyard, and the outbuilding used as a stable, and she takes an interest in views captured from inside the house as well. From her dressing room window, for example, she portrays a splendid panorama of the St. Augustin wing of the Ursuline Convent and the rooftops of Quebec City, and beyond, the St. Lawrence River and the Laurentian Mountains.



Millicent Mary Chaplin, *Our House, Number 13 St. Ursula Street, Quebec, from July 1838 to September 1842*, c.1838–40, watercolour over graphite with traces of scraping on paper, 29.8 x 37.6 cm, Library and Archives Canada, Ottawa.

Most of Chaplin's works are original, but the artist also copied views by fellow British landscape painters who were active in the city during the summer of her arrival in 1838. These pieces reflect her membership within a small, informal community of landscape artists known as the Group of 1838.[3] At the time, it was very common for women from affluent and aristocratic backgrounds to practise drawing and watercolour painting. Their education and social status encouraged them to keep sketchbooks to record the views and scenes they encountered during their travels abroad. Chaplin's body of work aligns with that of other watercolourists and wives of high-ranking military officers, such as Elizabeth Frances Hale Amherst (1774–1826) and Katherine Jane Ellice (1812–1864).

Joseph Légaré (1795–1855)



Joseph Légaré, *Paysage au monument à Wolfe* (*Landscape with Monument to Wolfe*), c.1845
Oil on canvas, 132.4 x 175.3 cm
Musée national des beaux-arts du Québec, Quebec City

As the Québécois artist undoubtedly most attuned to the ideas and events of his time, Joseph Légaré was a dominant figure in the capital during the first half of the nineteenth century. He started as an artisan painter but went on to have a prolific career as a fine artist. Regarded as the father of landscape painting in Quebec City, he was also recognized as an astute collector.[1]

In 1812, a teenage Légaré completed his apprenticeship in the workshop of a painter and glazier. Five years later, he turned to the European pictorial tradition, studying the seventeenth- and eighteenth-century masters through his work restoring the religious paintings of the Desjardins Collection. The young artist gave these works a second life by restoring them and creating copies to adorn the walls of chapels and Catholic churches throughout Lower Canada.

Légaré's work as a copyist broadened his knowledge and inspired his pursuit of novel subjects for his paintings. *Le massacre des Hurons par les Iroquois* (*The Massacre of the Hurons by the Iroquois*), 1827–28, exemplifies this approach. This was the artist's first large-scale work and the first significant secular painting in Canada, and its originality earned him a medal from the Société pour l'encouragement des sciences et des arts en Canada in 1828. The piece depicts the Haudenosaunee (formerly called the Iroquois in New France) persecuting Christianized people during the fur trade in New France in the late 1640s. The drama unfolds within a Romantic landscape, set against a backdrop of nature illuminated by nocturnal light that intensifies the horror of the assault in the foreground. The piece shows how artists of Légaré's time were torn between the myths of the "barbaric savage" and the "noble savage" in their portrayals of Indigenous Peoples. Légaré perpetuates these stereotypes while interpreting them through the lens of a history painter. The figures are rendered in classical nudity, in heroic poses borrowed from European paintings. His stylistic and iconographic sources include Charles Le Brun (1619–1690), Salvator Rosa (1615–1673), and Raphael (1483–1520), whose works were widely disseminated at the time through engravings that Légaré collected.[2]



Joseph Légaré, *L'incendie du quartier Saint-Jean à Québec, vu vers l'ouest* (*The Fire in the Saint-Jean Quarter, Seen Looking Westward*), c.1845–48, oil on canvas, 82 x 110.7 cm, Musée national des beaux-arts du Québec, Quebec City.

In his lifetime, Légaré painted approximately two hundred works, more than half of which were original compositions covering a wide range of subjects. The art historian John R. Porter calls him an innovator in the landscape genre and the first Canadian landscape painter to draw inspiration from the vision of English topographers.[3] Légaré was well acquainted with James Pattison Cockburn (1779–1847), who may have influenced his preference for the genre.[4] Légaré created landscapes that focus solely on Quebec City's natural scenery, an interest that also appears in his historically themed compositions, such as *Paysage au monument à Wolfe* (*Landscape with Monument to Wolfe*), c.1845. In this work, an Indigenous figure, draped in a robe like a hero from classical antiquity, lies in a lush landscape that appears wild and uninhabited—save for the Wolfe monument, which dominates the centre of the scene.

Légaré's sense of history and interest in current events drove him to become a chronicler of his time. He depicted some of the disasters that afflicted Quebec City and its people between the 1830s and 1850s, including the cholera epidemic of 1832, the Cap Diamant rockslide of 1841, and the fires in the Saint-Jean and Saint-Roch districts in 1845, among other events. The originality of Légaré's art lies in its strong social and political undertones, reflecting both the man and his active role in the city. A well-known nationalist, Légaré participated

in the Lower Canada Rebellion in 1837, which led to his brief imprisonment. He later opposed the union of Upper and Lower Canada and took active roles in city government.

Légaré's work assembling a notable art collection is as significant to the city as his immense contribution as a painter. Beginning in the 1820s, he started acquiring paintings, initially from the Desjardins Collection and later from various sources, as well as a vast number of prints. By the time of his death in 1855, his collection comprised more than a thousand works, including 162 paintings of Canadian and European art.[5] From this extensive collection, Légaré established three successive painting galleries in the city's Upper Town between 1833 and 1872. These galleries laid the groundwork for Canada's first art museum, the Pinacothèque at Université Laval, which opened in 1875.

Antoine Plamondon (1804–1895)



Antoine Plamondon, *Sœur Saint-Alphonse* (*Sister Saint-Alphonse*), 1841
Oil on canvas, 90.6 x 72 cm
National Gallery of Canada, Ottawa

With his mentor, Joseph Légaré (1795–1855), and his apprentice and future competitor, Théophile Hamel (1817–1870), Antoine Plamondon formed what the art historian Dennis Reid called "the dynasty" of French Canadian painters.[1] This group, firmly established in Quebec City during the nineteenth century, flourished primarily in religious painting and portraiture, but it is in the latter genre that Plamondon distinguished himself from his peers and built his career.

The three portraits of Augustinian nuns from the Hôpital général de Québec, painted in 1841 on commission from their families, are regarded as Plamondon's masterpieces, particularly by the art historian Gérard Morisset (1898–1970).[2] The portrait *Sœur Saint-Alphonse* (*Sister Saint-Alphonse*) exemplifies these compositions, which are imbued with dignity and a recognizable neoclassical clarity. This is reflected in their frontality, the neutral background, the restrained colour palette, and the meticulous details of the sister's attire and expressiveness of her face. Portraitists of the time were primarily focused on capturing temporal qualities of likeness and presentation—elements that photography would soon more easily replicate and proliferate. Plamondon, however, succeeded in imbuing his subjects with qualities of a different kind: almost spiritual in nature and marked by a remarkable sense of depth and presence.[3]



Antoine Plamondon, *Le dernier Huron (Zacharie Vincent)* (*The Last of the Hurons [Zacharie Vincent]*), 1838, oil on canvas, 114.7 x 97 cm, National Gallery of Canada, Ottawa.

He also infuses his compositions with a touch of Romanticism through his subjects' profound facial expressions and the natural settings surrounding them, as seen in *Le dernier Huron (Zacharie Vincent)* (*The Last of the Hurons [Zacharie Vincent]*), 1838. This portrait presents the young Wendat painter Zacharie Vincent Telari-o-lin (1815–1886) in a dramatic composition set against a glowing red sunset, perpetuating a then-common stereotype regarding the imminent disappearance of Indigenous populations. More than a portrait, the work is a representation of "a nation and… its destiny," and it carries significant symbolic weight: Vincent becomes an allegorical figure embodying the fate of a people doomed to vanish under the weight of assimilation.[4] For French Canadians, who had recently endured the defeat of the nationalist Patriotes in the Rebellions of 1837–38, the plight of Indigenous communities under foreign political power mirrored their own. *Le dernier Huron (Zacharie Vincent)* reflected

their sense of erasure.[5] Praised by the press, the portrait earned Plamondon the first-class medal at the 1838 competition of the Literary and Historical Society of Quebec.

Plamondon began his career with a period of prestigious training, starting with six years in Joseph Légaré's studio, where he worked on restoring the works of the Desjardins Collection. With the support of the Abbés Desjardins, Plamondon also studied in Paris for four years, from 1826 to 1830, in the studio of Jean-Baptiste Paulin Guérin (1783–1855), painter to King Charles X. In 1830, Plamondon became the first drawing instructor at the Séminaire de Québec; he taught there from 1830 to 1835, and again from 1840 to 1851.[6] Though primarily a portraitist and religious history painter, he was also a fierce polemicist.[7] Plamondon's long career was crowned in 1880 with his appointment as a founding vice president of the Royal Canadian Academy of Arts, a prestigious emerging institution.

Cornelius Krieghoff (1815–1872)



Cornelius Krieghoff, *Merrymaking*, 1860
Oil on canvas, 88.9 x 121.9 cm
Beaverbrook Art Gallery, Fredericton

Cornelius Krieghoff's Quebec City years span from 1853 to 1864, and again from 1870 to 1872. These were undoubtedly the most prosperous years of his career. The time this Amsterdam-born painter, who would end his days in Chicago, spent in the capital marks a pivotal moment in the practice of and market for landscape and genre painting in Quebec City.

Krieghoff carved out a unique market niche, distinct from the painting styles of artists like Joseph Légaré (1795–1855), Antoine Plamondon (1804–1895), and Théophile Hamel (1817–1870), as well as from the work of military topographers. But his comprehensive depictions of the city, such as *View of Quebec City from Pointe De Lévy*, 1863, align in some ways with that topographical perspective. To cater to his growing, predominantly anglophone clientele, Krieghoff often painted multiple versions of the same scene, making subtle variations each time. He made engravings of his compositions and disseminated them widely, and he produced hundreds of small canvases

featuring stereotypical figures, such as snowshoed trappers and basket and moccasin sellers, echoing the work of his Montreal counterpart, Martin Somerville (1796/97–1856).



Cornelius Krieghoff, *The Narrows on Lake St. Charles*, 1859, oil on canvas, 36.1 x 54 cm, Art Gallery of Ontario, Toronto.

Krieghoff studied genre painting in Düsseldorf, Germany, during the 1830s before departing in 1837 for New York, where he married a French Canadian woman named Louise Gauthier in 1840.[1] After living and practising his art in Toronto from 1844 to 1846 and then in Montreal from 1846 to 1853, Krieghoff settled in Quebec City in 1853, encouraged by his friend and patron, John Budden (1825–1918), an auctioneer with the firm A.J. Maxham & Company. The city regained its status as the capital of the Province of Canada in 1852,[2] creating a favourable environment for an artist of Krieghoff's calibre. Recognizing his friend's ambitions to serve a clientele of high-ranking military officers and bourgeois merchants, Budden introduced Krieghoff to this elite circle.



Cornelius Krieghoff, *Montmorency Falls*, 1853, oil on canvas, 91.4 x 121.9 cm, Art Gallery of Ontario, Toronto.

Nature was one of Krieghoff's favourite themes, and it inspired a significant body of landscape paintings. He particularly enjoyed depicting Quebec winters and their amusements, as seen in *Montmorency Falls*, 1853, and even more so the glowing autumn scenery, as in *Autumn Scene, Near Quebec*, c.1860, and *The Narrows on Lake St. Charles*, 1859. The latter painting, a fishing scene, features, from left to right, the Wendat guide Zacharie Vincent Telari-o-lin (1815–1886), Budden, Krieghoff himself (seen from behind), and the businessman James Gibb. At the time, landscape painting in Quebec City was mostly practised by topographical watercolourists and was otherwise underdeveloped; Légaré was its only notable practitioner. Krieghoff was the first to pursue landscape painting with lasting dedication.[3]

Krieghoff was also a genre painter, devoted to capturing the labour and leisure activities of the French Canadian population. He depicted trades (ice cutting, trapping), modes of transportation (carriages and horses, postal boats), and local customs and scenes (sugaring-off season, the fur trade, and Indigenous

encampments). His work *Merrymaking*, 1860, is a visual spectacle brimming with details and vignettes for viewers to explore.

In Quebec City, Krieghoff achieved a level of fame that later gave rise to two principal schools of thought about the value of his contribution. One, highly positive, was championed by the ethnologist Marius Barbeau, who dedicated his book *Cornelius Krieghoff: Pioneer Painter of North America* (1934) to him and whose perspective was reflected in the enduring popularity of Krieghoff's works in the art market well into the twenty-first century. The other, more critical, was led by the art historian Gérard Morisset, who criticized Krieghoff for his caricatured portrayals of the people of Quebec, especially its Indigenous population.[4] Nevertheless, Krieghoff remains one of the first artists to depict French Canadian society and customs, some of which might not have been documented without his historically significant works.

Zacharie Vincent Telari-o-lin (1815–1886)



Zacharie Vincent Telari-o-lin, *Zacharie Vincent et son fils Cyprien* (*Zacharie Vincent and His Son Cyprien*), c.1852–53
Oil on canvas, 48.5 x 41.2 cm
Musée national des beaux-arts du Québec, Quebec City

Zacharie Vincent Telari-o-lin was born in 1815 in the village of Jeune-Lorette (now Wendake), northwest of Quebec City, and grew up in a family of chiefs committed to the traditions of their nation.[1] Throughout his life, he fought against the decline of Wendat culture and language, which had been weakened by more than two centuries of European occupation and colonialism. His community gave him the name Telari-o-lin, meaning "not divided," an expression his contemporaries interpreted as "the last pure-blooded Huron."[2]

It was in this context that the painter Antoine Plamondon (1804–1895) invited Vincent to pose, at the age of twenty-three, for a portrait that perpetuated the myth of the vanishing and primitive Indigenous figure. Nevertheless, the work was a pivotal moment in Vincent's life because it introduced him to the practice of painting. "He thus became the first Huron to adopt a pictorial medium rooted in Western tradition—easel painting—and developed a style that blends academic tradition with some technical imperfections."[3] Vincent is particularly noted for his self-portraiture. His composition *Zacharie Vincent et son fils Cyprien* (*Zacharie Vincent and His Son Cyprien*), affirms that contrary to the stereotypes of the time, his lineage was alive and thriving.





LEFT: Zacharie Vincent Telari-o-lin, *Autoportrait* (*Self-Portrait*), c.1875–78, oil on canvas, 62 x 53 cm, Séminaire de Québec, Musée de la civilisation, Quebec City. RIGHT: Ludovic Boney, *Parure de traite* (*Trade Ornament*), 2021, mixed media, 365 x 274 x 114 cm, collection of the artist. Installation view from the permanent exhibition *Voix autochtones d'aujourd'hui : savoir, trauma, résilience* (*Indigenous Voices of Today: Knowledge, Trauma, Resilience*) at the McCord Stewart Museum, Montreal, 2021–ongoing.

By becoming his own model, Vincent was able to craft an image aligned with his Wendat culture, conveyed through an identity-driven pictorial narrative in which every detail carries symbolic significance. This is evident in the presence of his son Cyprien, a cultural heir who asserts his heritage through the bow and arrows he holds, as well as the large circular silver medal—an adornment that contemporary Wendat sculptor Ludovic Boney (b.1981) would reinterpret in the twenty-first century with his work *Parure de traite* (*Trade Ornament*), 2021. These large medallions were given by the British Crown to Wendat allies, who decorated and repurposed them as proudly worn ornaments.

In Vincent's later portraits, such as *Autoportrait* (*Self-Portrait*), c.1875–78, every adornment—pipe, axe, bow and arrows, wampum, medallion, bracelet, armband, Queen Victoria medal, feathered headdress, tricolour cockade, and Maltese cross—embodies the past and present of the Wendat chief's history. These elements symbolize the resilience of his nation in the face of colonial authorities, as well as the miscegenation resulting from the Wendat community's efforts to adapt and acculturate to settler society. For Vincent, self-portraiture "legitimates his social standing and differentiates him from the anonymous traditional artisan, allowing him to be recognized as an artist whose work is defined not only by technical skill but also by intellectual struggle."[4] Through self-portraiture, Vincent asserted himself as a professional artist within a community that was primarily acknowledged for its artisanship.

Théophile Hamel (1817–1870)



Théophile Hamel, *Autoportrait au paysage* (*Self-Portrait in the Landscape*), c.1841–43
Oil on canvas, 140 x 119.5 cm
Musée de la civilisation, Quebec City

Théophile Hamel, the son of a farmer, was born on a plot of land near Quebec City in 1817 and rose through the ranks of society by practising portraiture. Displaying talent from a young age, he began an apprenticeship at sixteen with Antoine Plamondon (1804–1895), where he received European-style training focused on drawing and copying paintings from the Desjardins Collections. In 1840, after six years of instruction, Hamel opened his own studio. Around this time, he painted *Autoportrait au paysage* (*Self-Portrait in the Landscape*), in which he depicted himself as a serious draftsman working outdoors, dressed in a white smock and equipped with a mechanical pencil and sketchbook, against a natural background. The composition was designed to assure potential clients of his skills in drawing, landscape, and portraiture. But Hamel realized that, like his mentor Plamondon, he needed to refine his craft in Europe to fully secure their confidence.

From 1843 to 1846, Hamel lived primarily in Rome, with additional stays in Florence, Bologna, Venice, Paris, and Antwerp, funded by a substantial list of commissioned copies from Quebec City's religious authorities. He became the first Canadian painter to travel to Italy and Flanders, venturing beyond France to refine his training.[1] Upon his return to Quebec City, he created *Autoportrait dans l'atelier* (*Self-Portrait in the Studio*), which reveals a far more assured artist—almost heroic in the dramatic light streaming into his studio. Positioned before his easel, Hamel holds a palette and brush—the tools of his profession—and appears to have paused mid-action to meet the viewer's gaze.





LEFT: Théophile Hamel, *Madame Cyrice Têtu, née Caroline Dionne, et son fils Amable* (*Mrs. Cyrice Têtu, née Caroline Dionne, and Her Son Amable*), 1852, oil on canvas, 122 x 91 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: Théophile Hamel, *Jacques Cartier*, 1848, oil on canvas, 130 x 96.9 cm, Musée national des beaux-arts du Québec, Quebec City.

Hamel exhibited the same honesty and vigour in portraying members of the ruling elite who commissioned his work—be they bourgeois, ecclesiastic, or military; francophone or anglophone; Catholic or Protestant. These included figures such as the notary Archibald Campbell in 1847 and Madame Cyrice Têtu, the wife of a wealthy merchant, who posed with her son Amable in 1852. In these portraits, the background is dominated by velvet drapes with just a sliver of landscape peeking through. This focuses the viewer's attention on the subjects—their expressions, gestures, and attributes, all of which attest to their social standing. The notary is shown at work, pen in hand, while the nurturing mother embraces her son, a reminder of Hamel's reputation as "the portraitist par excellence of children."[2] Their social prestige is embodied in the painted effigies by Hamel, whose own social standing grew with each new commission he received.

Hamel's rise as a portraitist reached a pinnacle in 1853, when the government commissioned him to create three series of portraits—more than forty works in total. These propagandistic works immortalized the speakers of the Legislative Assembly and the Legislative Council of the Province of Canada, along with a collection of historical figures, such as the explorers Samuel de Champlain (c.1570–1635) and Paul de Chomedey de Maisonneuve (1612–1676). In 1848, Hamel painted Jacques Cartier (1491–1557), reportedly basing the composition on a work, now lost, by the Franco-Russian artist François Riss (1804–1886).[3] Hamel's depiction of Cartier became one of the most iconic—a status he helped solidify by printing lithographs from one of his charcoal drawings on the same subject.[4] In the twentieth century, this image was adopted by Canada Post for various editions of stamps, cementing its place in the nation's visual history.

Jules-Ernest Livernois (1851–1933)



Jules-Ernest Livernois, *La Haute-Ville et l'hôtel du Parlement vus de l'Université Laval, Québec* (*Upper Town and the Parliament Building Seen from Université Laval, Quebec City*), c.1890
Gelatin silver print, 12 x 21.5 cm
Musée national des beaux-arts du Québec, Quebec City

A successful Quebec City businessman, Jules-Ernest Livernois dominated the field of photography in the last quarter of the nineteenth century through the abundance, diversity, and quality of his work. Despite competition from George William Ellisson (1827–c.1879) and Louis-Prudent Vallée (1837–1905)[1]—two renowned masters of light who also operated studios on rue Saint-Jean in that era—Livernois enjoyed unparalleled commercial success with a broad clientele. He was celebrated for his portraiture, but like most practitioners of this new medium, Livernois left a distinctive mark on photography in Quebec City by "turning his lens to multiple subjects,"[2] including events, landscapes, and urban views—such as the sweeping panorama *La Haute-Ville et l'hôtel du Parlement vus de l'Université Laval, Québec* (*Upper Town and the Parliament Building Seen from Université Laval, Quebec City*)—as well as genre scenes, photojournalism, industrial and architectural views, and more.

In 1874, Livernois took over the family photography business, founded twenty years earlier by his parents, Jules-Isaïe Livernois and Élise L'Heureux.[3] Jules-Ernest was deeply "rooted in the ideology of industrial capitalism of his time,"





LEFT: Jules-Ernest Livernois, *Le grand escalier du Grand Séminaire, Québec* (*The Grand Staircase of the Grand Séminaire, Quebec City*), from the album Maisons d'éducation de la province de Québec, c.1895, gelatin silver print, 19.2 x 11.4 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: Jules-Ernest Livernois, *Le dortoir des Augustines au monastère de l'Hôtel-Dieu de Québec* (*Dormitory of the Augustinian Sisters at the Hôtel-Dieu de Québec Monastery*), c.1925, gelatin silver print, 20.3 x 25.5 cm (mount); 12.3 x 17.5 cm (image), Musée national des beaux-arts du Québec, Quebec City.

according to the art historian Zoé Tousignant.[4] This is evident, on the one hand, in photographs that capture the city's industrial sites and activities, such as *Une grue flottante de la Commission du havre de Québec avec des ancres et des chaînes* (*A Floating Crane of the Quebec Harbour Commission with Anchors and Chains*), 1877. The balanced frontal view, emphasizing intricate details such as the links in the chains, seems to glorify the machine. On the other hand, Livernois's capitalist outlook is reflected in the studio he established in 1889 on côte de la Fabrique. Equipped with state-of-the-art technology, the studio featured a posing room with scenic backdrops, a lavishly furnished reception salon in the Victorian style, darkrooms, retouching and assembly rooms, a boudoir for women to get ready, and a separate dressing room for men.

This era saw the advent of easier-to-use cameras, industrially produced dry plates, and more durable gelatin prints—technologies that revolutionized both the practice and the business of photography. Livernois worked with silver gelatin primarily for his outdoor shots, while the many portraits he produced in his studio were printed in the carte-de-visite format.

Livernois is also regarded as "the most artistic of photographers."[5] He departed from conventions and classical perspectives to create striking minimalist images that appear as fragments of the modern world. In this sense, he conveyed an early modernist vision, notably in his high-angle view of *Le grand escalier du Grand Séminaire, Québec* (*The Grand Staircase of the Grand Séminaire, Quebec City*), c.1895, which showcases the recurring geometric patterns of the architecture.

Interior views of other Quebec City religious institutions, such as *Le dortoir des Augustines au monastère de l'Hôtel-Dieu de Québec* (*Dormitory of the Augustinian Sisters at the Hôtel-Dieu de Québec Monastery*), c.1925, with its amplified perspective, reveal Livernois's artistic sensibility, which links him to early twentieth-century modernists like László Moholy-Nagy (1895–1946), whose radical low-angle geometric shots glorified machines and progress in the 1930s.[6]

In 1898, Livernois transferred his business to his son Jules (1877–1952), who shared his father's artistic sensibility. He was the last in the prominent family of photographers, whose studio remained active in Quebec City until 1974.

Louis Jobin (1845–1928)



Louis Jobin, *Notre-Dame du Saguenay* (*Our Lady of the Saguenay*), 1881
White pine covered with painted lead sheets and gold leaf, 7.5 x 2 m
Société historique du Saguenay

In the nineteenth century, there were no art schools in Quebec City, so those who wanted to hone their talents had to pursue traditional training under a master. In 1865, Louis Jobin began a three-year apprenticeship in the workshop of François-Xavier Berlinguet (1830–1916) and embarked on a career as a sculptor. Jobin also spent several months in New York, where he specialized in carving commercial signs and figureheads. But when wooden ships began to be replaced by steam-powered iron vessels, the ship-carving market went into decline, and Jobin turned to creating liturgical furniture and secular statuary—practices that later brought him a great deal of recognition. In 1875, Jobin settled in Quebec City, where he remained until 1896, and developed a thriving business producing religious art and commercial signs.

Specializing in leaded wood for outdoor sculptures,[1] Jobin built up a lucrative clientele of clergy members and religious communities. Commissions for sacred art also came from private individuals, as in the case of Charles-Napoléon Robitaille, the travelling salesman who commissioned *Notre-Dame du Saguenay* (*Our Lady of the Saguenay*) after he had been miraculously saved after invoking the Virgin Mary during a perilous crossing of the Saguenay River in the winter of 1878–79. This ex-voto is Jobin's most ambitious project.[2]

Notre-Dame du Saguenay, five metres tall and two metres wide, stands on Cap Trinité, overlooking the Saguenay Fjord. Despite its imposing size, Jobin succeeded in giving it grace and elegance through its slender proportions and the detailed rendering of the drapery on its tunic and mantle. Made from leaded wood, the piece is covered in metal, making it weather-resistant.[3]





LEFT: Louis Jobin, *Indien* (*Indigenous Figure*), c.1885, polychrome white pine, 182 x 54 x 46 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: Louis Jobin, *Le char de l'agriculture* (*The Chariot of Agriculture*), 1880, polychrome wood, iron, and metal, 450 x 497 x 233 cm, Musée national des beaux-arts du Québec, Quebec City.

As the custodian of Jobin's work, the Musée national des beaux-arts du Québec (MNBAQ) houses the largest collection of his pieces, including a selection of secular objects. Among these are several allegorical sculptures of tobacco, a commodity that experienced rapid growth in the 1850s with the introduction of cigarettes. Wooden carvings of Indigenous people—acknowledged as the first to cultivate tobacco in the Americas—were often displayed at the entrances to tobacco shops. Jobin carved many such sculptures, including *Big Chief*, c.1885, now in the Shelburne Museum in Vermont, and *Indien* (*Indigenous Figure*), c.1885, housed at the MNBAQ.[4] "The two Indians, noble, heroic, and idealized, belong to a category of conventional representations… characterized by a solemn attitude, a frontal and static pose, and stereotypical features."[5] Their vibrant polychromy—which has diminished over time—was designed to catch the eye of passersby.

Another example of Jobin's work preserved at the MNBAQ is the *Le char de l'Agriculture* (*The Chariot of Agriculture*), designed by the architect Paul Cousin for the Saint-Jean-Baptiste Day parade in 1880. Jobin crafted the various sculpted elements that adorn the float, including mythological figures, baskets of fruits and vegetables, animals such as the beaver, agricultural tools, and more. "With its abundance of components and its penchant for excess," the colourful float and its numerous ornaments reflect the kitsch aesthetic that characterized the last quarter of the nineteenth century in sculpture.[6]

Charles Huot (1855–1930)



Charles Huot, *Le débat sur les langues : séance de l'Assemblée législative du Bas-Canada le 21 janvier 1793* (*The Language Debate: The Sitting of the Legislative Assembly of Lower Canada on 21 January 1793*), 1910–13
Oil on canvas mounted on the wall, 3.9 x 8.7 m
National Assembly Chamber, National Assembly of Quebec, Quebec City

In mid-August 1904, Georges-Élie Amyot, a wealthy industrialist, entered Gaspard Huot's shop on rue Saint-Jean and purchased several works by Charles Huot, a local painter.[1] These included two pastoral scenes painted in oil and two watercolours depicting the Ursuline Monastery, where Amyot's wife had studied.[2] His purchase made waves in the press. "Bel exemple" ["Fine example"], read the headline in *Le Soleil* a few days later; the newspaper commended "this affluent citizen for choosing to support local commerce rather than importing paintings from abroad at great expense, which are often no better than what our national art can produce."[3] While Huot had studied landscape painting and other genres, it is as a painter of national history that he left his mark on the arts in Quebec City, particularly with works such as *Le débat sur les langues : séance de l'Assemblée législative du Bas-Canada le 21 janvier 1793* (*The Language Debate: The Sitting of the Legislative Assembly of Lower Canada on 21 January 1793*).

Trained in the French academic tradition in the studio of Alexandre Cabanel (1823–1889) and at the École des Beaux-Arts in Paris, Huot spent twelve years in Europe, from 1874 to 1886. He returned to Quebec City to take on a commission to decorate the St. Sauveur Catholic Church. Commissions from several other churches and religious organizations soon followed. In 1900, Huot was given a special exhibition at the Hôtel du Parlement,[4] after which his reputation grew steadily, as evidenced by Amyot's acquisition in 1904.




LEFT: Charles Huot, *La leçon de couture* (*The Sewing Lesson*), 1886, oil on canvas, 66 x 126 cm, Montreal Museum of Fine Arts. RIGHT: Charles Huot, *Cinghalais fumant le narguilé* (*Sinhalese Man Smoking a Hookah*), 1905/6, oil on canvas, 81.3 x 121.3 cm, Musée national des beaux-arts du Québec, Quebec City.

The exhibition highlighted the diverse genres that defined Huot's career: historical and religious paintings, portraiture, landscapes, and notably, genre scenes, which he particularly favoured. His work in genre painting is exemplified by *Cinghalais fumant le narguilé* (*Sinhalese Man Smoking a Hookah*), 1905/6, a composition steeped in orientalism, a trend in nineteenth-century French painting. In a completely different vein, *La leçon de couture* (*The Sewing Lesson*), 1886, draws the viewer into a feminine milieu where a handful of young women are engrossed in their needlework. The painter brings significant realism to the composition, particularly through the chosen perspective, which gives the impression of being inside the room, behind the women, watching the scene unfold.

Huot achieved fame in 1910, when he won a highly coveted commission to produce a major historical painting for the Legislative Assembly chamber of the Parliament Building (now commonly referred to as the Salon bleu). This work, *Le débat sur les langues*, depicts a controversy sparked in 1793 by an anglophone member's proposal that "only the English text have the force of law." An impassioned debate advocating for the recognition of the French language ensued. "It is the intensity of this moment that the painter captures in his work."[5] The reconstruction of the historical event was the culmination of months of research by Huot, who sought to accurately portray the fifty deputies present in the chamber. But he did take liberties with the cityscape. In the background windows overlooking the seminary gardens, Huot imagined that the Château Saint-Louis could be seen from this vantage point, allowing him "a fortunate pictorial metaphor: a symbol of English colonial power, yet also a reminder of the French *ancien régime*. This duality aligns well with the subject of the debates: the survival of the French language despite British political dominance."[6] Through this work and other public art, Huot left his mark as an official painter and contributed to the development of commemorative painting.

Horatio Walker (1858–1938)



Horatio Walker, *Labour aux premières lueurs du jour* (*Ploughing—The First Gleam*), 1900
Oil on canvas, 153 x 193.9 cm
Musée national des beaux-arts du Québec, Quebec City

The work of Horatio Walker glorified the French Canadian rural tradition at a time when the world was undergoing fundamental change. The liberal government of Louis-Alexandre Taschereau (1867–1952) supported the artist by acquiring his paintings for the new Musée de la province (now the Musée national des beaux-arts du Québec), inaugurated in 1933. Among these works is *Labour aux premières lueurs du jour* (*Ploughing—The First Gleam*), considered Walker's masterpiece and exhibited in New York shortly after its creation. The farmer silhouetted against the first light of dawn, the effort of the animals, and the painting's imposing scale all contribute to the spectacular impact of this work, an heir to the French realist tradition.

Walker was born in Listowel, Upper Canada, in 1858. The early stages of his career took him to Toronto in 1873 and then to New York in 1876, but in 1883, he established a studio in Quebec City, at the Clarendon Hotel in the Upper Town. That same year, he moved to Île d'Orléans, which would become his artistic domain—a place he affectionately referred to as "the sacred temple of the muses."[1] In 1888, Walker purchased a home in the village of Sainte-Pétronille, on the western tip of the island. He decided to settle there permanently in 1909, following the construction of an adjoining studio.





LEFT: Horatio Walker painting in his garden, Île d'Orléans, from the series Portraits of Canadian Artists, 1933, photograph by Melvin Ormand Hammond. RIGHT: Horatio Walker, *La traite du matin* (*The Morning Milking*), 1925, oil on canvas, 127.2 x 102 cm, Musée national des beaux-arts du Québec, Quebec City.

"Originally from Ontario, Horatio Walker achieved prestige and renown in the United States—more so than any other Canadian painter of his generation—with works celebrating the rural traditions of his adopted province."[2] At the height of his fame in the United States and Europe, Walker—nicknamed the Millet of America, after the French painter Jean-François Millet (1814–1875)—was the worthy successor to the landscape painters of the Barbizon and Hague schools. His artistic influences are evident in the works of J.M.W. Turner (1775–1851), Jean-Baptiste-Camille Corot (1796–1875), and Théodore Rousseau (1812–1867), as well as Millet, whose pastoral scenes, such as *Le semeur* (*The Sower*), 1850, Walker studied closely. He responded to Millet's legacy with works like *La traite du matin* (*The Morning Milking*), 1925.

A skilled draftsman, proficient in multiple drawing techniques (charcoal and ink) and painting methods (watercolour and oil), and with a modest educational background in photography under John Arthur Fraser (1838–1898) and William Notman (1826–1891) in Toronto, Walker carved out an enviable reputation among admirers of pastoral art, which was in vogue in North America between 1880 and 1930. His success was cemented by his admission into various artistic associations and the acquisition of his works by major museums.[3] In 1911, the National Gallery of Canada purchased *Bœufs à l'abreuvoir* (*Oxen Drinking*), 1899, and the Metropolitan Museum of Art in New York purchased *The Harrower*, c.1890–95.

Shortly after the creation of the École des beaux-arts de Québec in 1922, the most deserving students were invited to meet the elderly master at his estate on Île d'Orléans. But following Walker's death in 1938, his fame waned. His legacy faded into obscurity during the Quiet Revolution in the 1960s, until the Musée national des beaux-arts du Québec secured his reputation with a retrospective exhibition in 1986.[4]

Jean Paul Lemieux (1904–1990)



Jean Paul Lemieux, preparatory sketch for "Québec (projet de peinture murale)" ("Québec [Mural Project]"), 1949
Oil on millboard, 25.4 x 101.6 cm
The Royal Collection, United Kingdom

The painter Jean Paul Lemieux is inextricably linked to the art history of Quebec City, where he was born in 1904 and chose to live, teach, and practise his art, as well as establish himself as a critic. His bond with the capital was unwavering. In 1950, he submitted a mural project focused on the city to the fifth edition of the Concours artistiques de la province de Québec, an annual competition that emphasized painting, sculpture, and the decorative arts. The competition included an exhibition held at the Musée de la province (now the Musée national des beaux-arts du Québec). Lemieux's submission, the preparatory sketch for "Québec (projet de peinture murale)" ("Québec [Mural Project]"), is a panoramic view of the city rendered in the primitivist and narrative style that characterized his work in the 1940s.

The composition unfolds horizontally, emphasizing the city's unique geography, with the Lower Town bordered by the river and the Upper Town enclosed by ramparts. Meticulous details draw the observer's eye into every corner of the image, revealing the vibrant life at the heart of a Quebec winter.



Jean Paul Lemieux, *Janvier à Québec* (*January in Quebec City*), 1965, oil on canvas, 106.4 x 151.5 cm, Art Gallery of Ontario, Toronto.

Lemieux was a staunch advocate of mural art, concerned with the democratization and accessibility of art. After the Second World War (1939–45), mural art also became a way to address the financial hardships artists faced. "Québec (projet de peinture murale)" did not win an award at the Concours

artistiques, but it achieved a different type of honour in 1953, when the Régiment de la Chaudière presented it as a gift to Queen Elizabeth II to mark her coronation.

Born into a family of prosperous merchants, Lemieux grew up in Quebec City and spent his summers at the Kent House, an elegant hotel overlooking Montmorency Falls. It was there that he had his formative encounter with painting, through an American artist employed by the hotel. After many years living in California and Montreal, where he studied and began teaching, Lemieux returned to the city permanently in 1937. He took a position at the École des beaux-arts de Québec and taught painting there until 1965, and enjoyed a brilliant career as a painter until the end of his life.

The city is omnipresent in Lemieux's work. In *La Fête-Dieu à Québec* (*Corpus Christi, Quebec City*), 1944, he vividly and humorously captures the two factions —church and military—that shaped its founding. Drawing on the compact spatial arrangements of Italian primitive art, Lemieux depicts the liturgical procession descending from the Upper Town toward the river on June 11, 1944. In the stark composition *Janvier à Québec* (*January in Quebec City*), 1965, by contrast, the city serves as the backdrop to human solitude, so poignantly evoked in the cold and whiteness of winter. Finally, in *Québec brûle* (*Quebec City Is Burning*), 1967, Lemieux once again uses the city's silhouette, this time filling his canvas with the haunting visions that tormented him in the autumn of his life. Inspired by his admiration for the Nordic Expressionism of Edvard Munch (1863–1944), *Québec brûle* transforms the city into the backdrop for apocalyptic visions. Whether as a setting or a central theme, Quebec City pervades all of Lemieux's artistic periods—from his early narrative and primitive works, through his Post-Impressionist-inspired classical phase, to the Expressionism of his later years. [1]

Simone Hudon (1905–1984)



Simone Hudon, *Rue Saint-Flavien à Québec* (*Saint-Flavien Street in Quebec City*), c.1930–44
Etching and drypoint, 24.9 x 20 cm (paper); 20.2 x 15 cm (image)
Musée national des beaux-arts du Québec, Quebec City

Following in the footsteps of her teacher, the painter and engraver Henry Ivan Neilson (1865–1931), Simone Hudon contributed to the revival of original printmaking in Quebec City. Neilson established the first printmaking workshop at the École des beaux-arts de Québec upon its founding in 1922, making it the only school in Canada to offer formal printmaking training. As a student, Hudon honed her skills in etching and quickly mastered the complexities of printmaking at all stages of the process, before graduating in 1931. After Neilson's death that same year, she was appointed temporary head of the printmaking workshop, and in 1936, she secured the position of professor of printmaking, perspective, drawing, and decoration, a role she held until she relocated to Montreal in 1945.[1]

Rue Saint-Flavien à Québec (*Saint-Flavien Street in Quebec City*) displays Hudon's interest in elevating the authentic character of the city in her works. She captures old streets and tranquil rural landscapes, as in *Au pied du Cap-Blanc, Québec et la Tour Martello sur les plaines d'Abraham Martin* (*At the Foot of Cap-Blanc, Quebec City and the Martello Tower on the Plains of Abraham Martin*), 1930–45. Her technique is dynamic and intricate, and her expressive style emphasizes strong contrasts of light and shadow.



Simone Hudon, *La basilique* (*The Basilica*), c.1930–45, watercolour and graphite on paper, 28 x 27.7 cm, Musée national des beaux-arts du Québec, Quebec City.

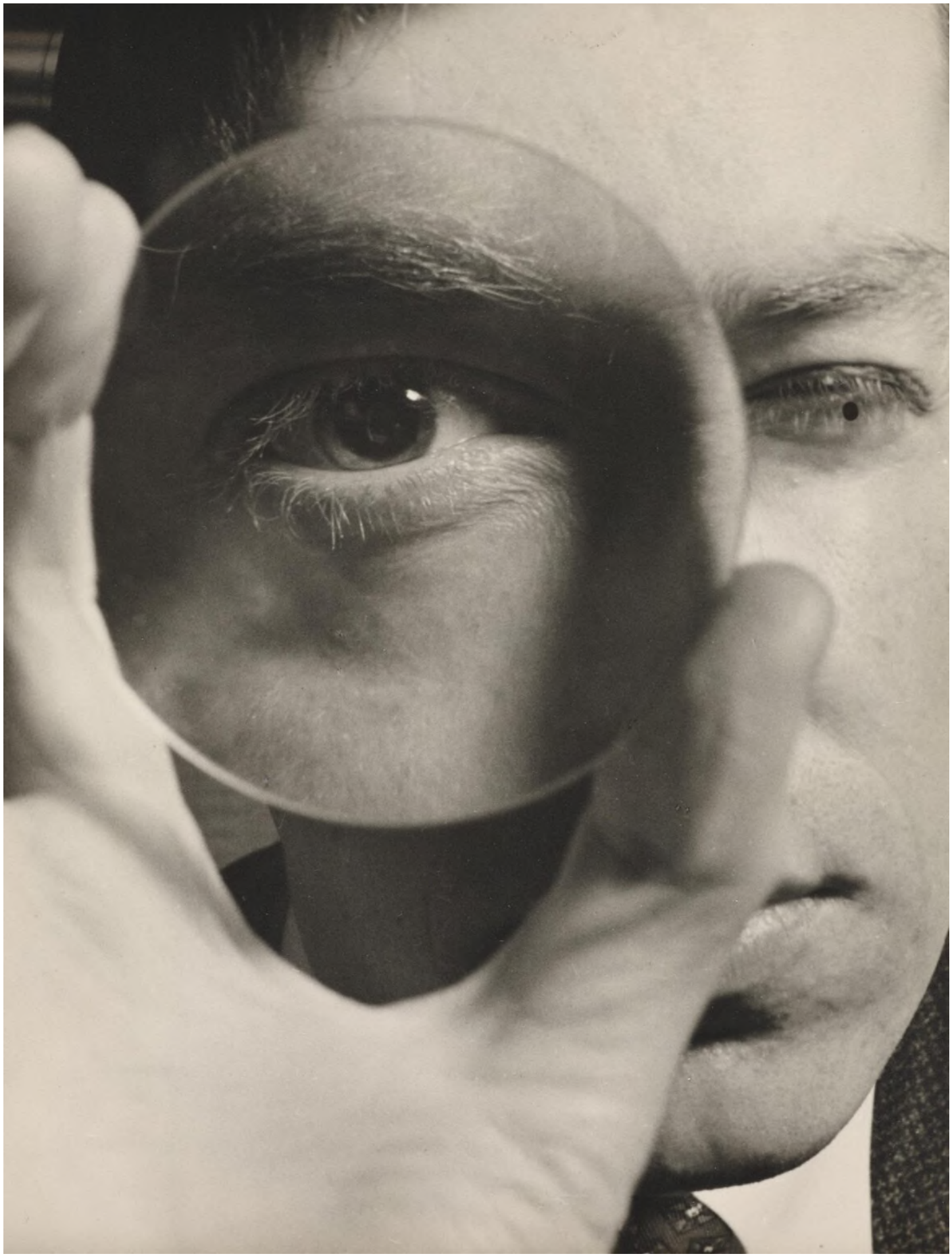
Apart from a brief foray into religious art between 1938 and 1943, Hudon dedicated herself to the picturesque depiction of her native city in drawn and engraved works. Her art reflects a commitment to maintaining the charm of Quebec City's old walls, alleyways, and buildings, which were under threat at the time from the tide of modernity. In 1944, the art critic and painter Jean Paul Lemieux (1904–1990) praised Hudon's work and acknowledged her role in preserving the image of Quebec's historic capital. "The machine age with its dreadful uniformity," he warned, "is spreading and crushing all that gave Quebec its unique character among the cities of America."[2]

Hudon first captured her subjects by sketching them on location or referring to historical documents. Her compositions in watercolour, charcoal, and enhanced graphite are standalone works of art that were exhibited throughout the 1930s in Quebec, across Canada, and internationally. From these drawings, she created prints that capture the expressiveness and immediacy so highly valued by artists involved in the etching revival movement.[3]

Between 1930 and 1945, Hudon produced more than sixty plates of picturesque urban scenes, including the etching *Québec vu du port* (*Quebec Seen from the Port*), 1932/33. She would typically print between twenty-five and one hundred impressions, a clear indication of strong market demand. These works were often featured in the annual exhibitions held by Canada's two main professional associations of painters and printmakers: the Canadian Society of Graphic Art and the Society of Canadian Painters-Etchers and Engravers (both based in Toronto). In 1935, Hudon's engravings were selected to represent Canadian works in an exhibition at the Devon Art Club in Torquay and London, England.

In 1945, Hudon stopped engraving, but interest in her prints experienced a resurgence in 1967 with the publication of the album *Au fil des côtes de Québec*.[4] Intended to mark the Canadian Centennial, the book included text from Hudon and was illustrated with thirty-six prints reproduced using photogravure.

Omer Parent (1907–2000)



Omer Parent, *Autoportrait* (*Self-Portrait*), c.1940
Gelatin silver print, 21.4 x 16.4 cm
Musée national des beaux-arts du Québec, Quebec City

Among the many iconic figures in visual arts in Quebec during the mid-twentieth century, Omer Parent stands out for his long and successful career in teaching. He was also an adventurous artist, as revealed in *Autoportrait* (*Self-Portrait*), although his public prominence did not equal that of his contemporaries Alfred Pellan (1906–1988) and Jean Paul Lemieux (1904–1990). Hired in 1936 as a professor of commercial art at the École des beaux-arts de Québec (ÉBAQ), he taught there for thirty-eight years and served as the director of studies from 1949 to 1964. In 1970, he became the founding director of the École d'art at Université Laval.

Parent's multidisciplinary practice received limited recognition during his lifetime. But he left behind a rich and modern artistic and pedagogical legacy and made significant contributions to graphic design, interior decoration, auteur cinema, photography, and painting. In fact, his work can be seen as a precursor to the multidisciplinary practices that flourished in the 1970s within Quebec's network of alternative galleries.



LEFT: Omer Parent, *Illustration pour l'affiche « Have a Camel »* (*Illustration for the "Have a Camel" Poster*), 1926, gouache on cardboard, 51 x 40 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: Omer Parent, *Un coin de Québec* (*A Corner of Quebec City*), c.1937, gelatin silver print, 25 x 19.5 cm, Musée national des beaux-arts du Québec, Quebec City.

Parent began his training in 1922 at the newly established ÉBAQ, and in 1926, he was awarded a scholarship to the École des beaux-arts in Paris, an honour he shared with his classmate Alfred Pellan. Although he was admitted to study architecture, Parent became passionately drawn to the multidisciplinary approach of the Bauhaus and the work of the modernist French architect Le Corbusier (1887–1965), leading him to shift his focus to advertising illustration, where he studied under renowned poster artists such as René Vincent (1879–1936). Their influence is reflected in his composition *Illustration pour l'affiche « Have a Camel »* (*Illustration for the "Have a Camel" Poster*), 1926. Upon his return to Canada, Parent was hired as a decorative artist for the Montreal department store Henry Morgan & Company in 1929. There, he designed projects including *Proposition de décoration pour le salon de beauté du magasin Henry Morgan* (*Proposed Decoration for the Beauty Salon at Henry Morgan*), 1935.

In the 1930s and 1940s, Parent developed a keen interest in photography and film. He practised art photography on silver-based materials, as seen in images such as *Un coin de Québec* (*A Corner of Quebec City*), c.1937, which plays with contrasts, and *L'Arbre abattu* (*The Fallen Tree*), 1940, which demonstrates a bold perspective. On his return from the 1937 Paris World's Fair, Parent produced and directed an experimental film titled *La vie d'Émile Lazo* (*The Life of Émile Lazo*), which explores the plight of the modern artist navigating the conservative world of academia and resisting political and religious control over art.[1] The film, satirical and burlesque in tone, criticizes the censorship that affected

creators deemed too modern for Quebec society of the time. Several professors and artists from the ÉBAQ were involved in *La vie d'Émile Lazo*, reflecting the growing movement of dissent sparked by the 1938 anti-communist Padlock Act.[2] This was a full decade before Montreal groups published the *Prisme d'Yeux* and *Refus global* manifestos.



Omer Parent, *Nature morte* (*Still Life*), 1944, oil on canvas, 61.3 x 76.7 cm, Musée national des beaux-arts du Québec, Quebec City.

In 1944, the Musée de la province (now the Musée national des beaux-arts du Québec) acquired Parent's painting created the same year, *Nature morte* (*Still Life*), a vibrant Cubist composition. The museum also dedicated two solo exhibitions to his work, in 1966 and 1976, helping to resurrect his reputation as a painter. Recognition of his contributions to graphic art, photography, and film would come later, spurred by research interest in the breaking down of boundaries in artistic practice in the capital.[3]

Jocelyne Alloucherie (b.1947)



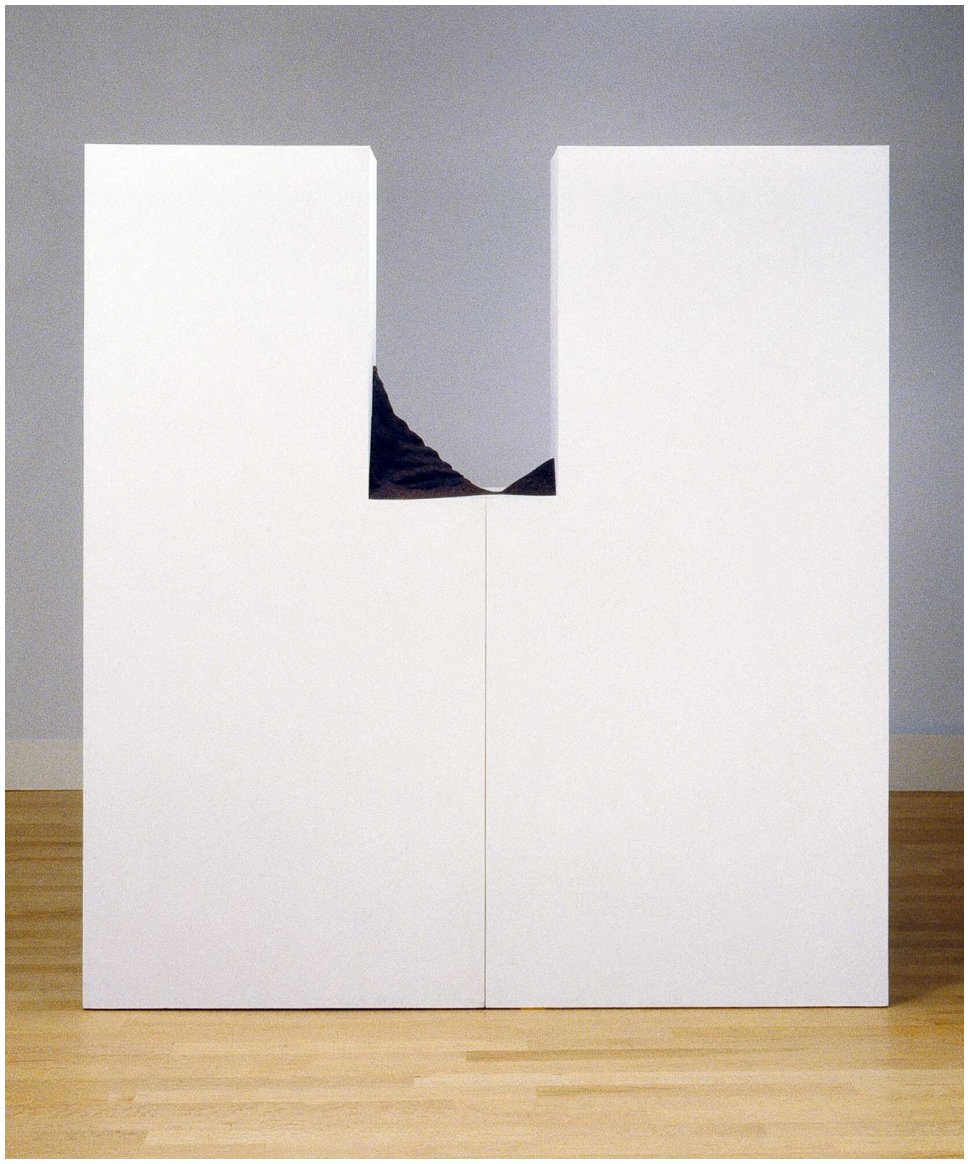
Jocelyne Alloucherie, *Climats, terre de sang* (*Climates, Land of Blood*) (detail), 2010
Ten scannophotographs, four architectural modules, wood, casein, lacquer, 152 x 240 cm each

Jocelyne Alloucherie is an installation artist whose works combine elements of sculpture, architecture, and photography. She studied at the École d'art at Université Laval from 1970 to 1973 and later at Concordia University in Montreal, where she received a master of fine arts in 1981. For over thirty years, she divided her professional life between a fruitful artistic practice and university teaching in Quebec City.

A native of Quebec, Alloucherie acknowledges the influence of her surroundings on her art. Her work resonates with Nordicity, or northernness: the greyness of mists and fogs, the flow of air in storms and whirlwinds, and the light carving bold shadows onto buildings. These evocative images permeate her refined and monumental works, such as her installation *Dédale* (*Maze*), 2013, which unleashes its dramatic power in the form of conceptual narratives composed of black-and-white photographs, video, and minimalist pillars.

In *Œuvres de sable (Les Déserts n^{o} 3)* (*Sand Works [The Deserts No. 3]*), 1999, from the series Les Déserts (The Deserts), Alloucherie seems to compose

landscapes, at once harsh and fragile, by blowing onto small piles of red sand nestled in the crevices of imposing white monoliths. When she transposes her images onto large-scale digital prints or video screens, Alloucherie frames them with architectural elements that extend their three-dimensional presence. The installation *Climats, Terre de sang* (*Climates, Land of Blood*), for example, features large, U-shaped, white modules that structure the visual experience of the landscape images displayed on the walls. These pillars "as if by mimicry… resemble built frameworks. At the same time, they might obstruct the visitor's view or, conversely, act as a viewfinder or framing device."[1]



Jocelyne Alloucherie, *Œuvres de sable (Les Déserts n° 3)* (*Sand Works [The Deserts No. 3]*), 1999, cedar, mahogany, plaster, and sand, 198 x 183 x 46 cm, Musée national des beaux-arts du Québec, Quebec City.

In the video installation *Dédale*, the artist draws inspiration from alleyways, backyards, and the hidden recesses of urban spaces—those remnants that form the backbone of our cities.[2] This videographic triptych projects the calm and silence of unseen Montreal: the silhouette of a passerby, laundry hanging on a line, trees, and walls. The soundscape has eliminated the noise of cars, preserving only the whisper of rustling leaves, the chirping of squirrels, and the faint sound of muted human voices. Imposing white monoliths, reminiscent of those in earlier works, frame the images of this strange and captivating piece, which both distorts and elevates the urban spaces it depicts.

Alloucherie's works sit at the intersection of sculpture, photography, and installation art and evoke subtle effects that play with contrasts: light and shadow, fullness and emptiness, robustness and fragility, the small and the monumental. This approach has earned her recognition both in Canada and internationally—a journey that began with her first solo exhibition in 1973 at the Musée du Québec (now the Musée national des beaux-arts du Québec). Countless solo and group exhibitions followed across the Americas, Europe, and Asia.[3] Alloucherie has received numerous awards for her work, including the Governor General's Award in Visual and Media Arts in 2000 and the Prix Paul-Émile-Borduas in 2002. She was also named a Member of the Order of Canada in 2008.

Paul Béliveau (b.1954)



Paul Béliveau, *Les vents déferlants* (*The Winds Unfurling*), 2002
Six masts with sails, topped with an equal number of weathervanes
Avenue Honoré-Mercier, Quebec City

A founding member of the artist-run centres La Chambre Blanche and the Atelier de Réalisations Graphiques, as well as the artist co-operative La Maison Longue—where he has maintained his studio since 1994—Paul Béliveau is intrinsically linked to the cultural life of Quebec City. In 2002, he celebrated the city's history with an urban public artwork titled *Les vents déferlants* (*The Winds Unfurling*).

A native of Quebec City, Béliveau pursued his college and university studies from 1972 to 1977, when photorealism was at the height of its popularity on the American and European art scenes. Figuration was reclaiming its place after the sweeping wave of abstraction in the 1950s and 1960s. In Canada, figurative painters such as Alex Colville (1920–2013) and Jean Paul Lemieux (1904–1990) and Pop art proponents like Edmund Alleyn (1931–2004) were at the forefront. As a student at Université Laval's École d'art, Béliveau stood out for his remarkable skill in reproducing real-world objects with striking precision. He launched his career in 1978 with the exhibition *23 investigations sur un objet usuel* (*23 Investigations of an Everyday Object*)—a series of drawings depicting a

paper bag transformed by the objects it contains. From series to series, his work evolved, incorporating references to and quotations from other artists, both contemporary and historical, in large-scale painted works. In 1999, the artist became a member of the Royal Canadian Academy of Arts.

To create the works in the Vanitas series, 2002–24—the most renowned and long-lasting of his series—Béliveau drew on the web as an inexhaustible virtual library. He used online images of books to create his paintings and prints of sections of bookshelves, which produce a dialogue about key moments in Western culture. In the serigraph *Vanitas I*, 2011, the acrylic painting *Vanitas 19-04-20*, 2019, and the other pieces in this series, scholarly tomes sit alongside artist monographs, exhibition catalogues, novels, and more. The artist brings the books into conversation while meticulously recreating their new or aged appearance.



Paul Béliveau, *Vanitas 19-04-20*, 2019, acrylic on canvas, 152.4 x 152.4 cm, private collection.

Béliveau has received several public art commissions, the most famous of which is *Les vents déferlants*. On one of the capital's busiest thoroughfares, rue Honoré-Mercier, the artist erected six tall columns, or masts, topped with weathervanes rigged with sails. This allegorical work references Jacques Cartier's ships, which arrived in 1535 at the village of Stadacona—a settlement destined to become one of the largest port cities in North America. The weathervanes are shaped like church spires and gilded as though sacred objects, symbolizing the influence of the Church on the city, once the centre of French Catholic power in New France.

Diane Landry (b.1958)



Diane Landry, *École d'aviation* (*Flying School*), 2000
Installation with automated umbrellas, harmonicas, motors, steel, cardboard, halogen lighting, MIDI controller, computer, 24 objects: 30 x 100 cm (variable widths), 100 x 220 cm (variable heights), 800 x 800 cm (ceiling projection)
Cameron Art Museum, Wilmington

The above video clip shows *École d'aviation* installed in the exhibition *hi-tech / lo-tech* at the Wood Street Galleries, Pittsburgh, 2004.

Born in Cap-de-la-Madeleine, halfway between Quebec City and Montreal, Diane Landry moved to the capital to study and eventually made it her adopted home. At the core of her artistic exploration are themes of time and movement, and her practice encompasses kinetic sculptures, performances, and installations that include automated sound machines. One of her most celebrated works, *École d'aviation* (*Flying School*), features twenty-four umbrellas that open and close like a slow breath, producing sounds and shadows. Whether Landry incorporates her own body in her performances or transforms recycled objects—such as can openers, turntables, or washing machines—in her installations, she creates intricate pieces that explore a poetic universe enriched by automated movements, musical sounds, and projections of shadows and light.





LEFT: Diane Landry, *Chevalier de la résignation infinie* (*Knight of Infinite Resignation*), 2009, sound installation with automated bicycle wheels, plastic water bottles, sand, LED, steel, pulley motors, synchronous belts, ball bearings, 12 wheels, approximately 3.1 x 6 x 4.5 m, collection of the artist, commissioned by l'Œil de poisson and created during an artist residency funded by the Canada Council for the Arts. RIGHT: Diane Landry, *Mandala Naya, de la série Le déclin bleu* (*Mandala Naya, from the Blue Decline Series*), 2002, plastic bottles and laundry basket, tripod, motor, aluminum, wood, and halogen lighting, 100 x 100 x 50 cm (device); 800 x 400 cm (projection), Musée national des beaux-arts du Québec, Quebec City.

In 1983, when she was twenty-five, Landry left a career in agricultural research to pursue studies in visual arts at Université Laval. She became captivated by *Roue de bicyclette* (*Bicycle Wheel*), 1913–64, the first kinetic readymade by Marcel Duchamp (1887–1968), which she discovered in an art magazine. Around the same time, she also encountered the monumental installation *Le terrain du dictionnaire A/Z* (*The Dictionary Field A/Z*), 1980, by Rober Racine (b.1956). In this work, Racine meticulously cut out 55,000 words from the *Petit Robert* French dictionary and mounted them on sticks to cover a 670-square-foot white surface.[1] These formative influences sparked Landry's playful, surprising creations. Her kinetic works unfold over time, placing the viewer in a state of exhilarating disorientation.

Landry incorporates the bicycle wheel into her installation *Chevalier de la résignation infinie* (*Knight of Infinite Resignation*), created in 2009 for the local artist-run centre L'Œil de Poisson. The piece features 237 water bottles attached to 12 wheels, perpetually rotating like the hours of a clock and the months of the year, forming hourglasses of time. In the realm of performance, *Brise-glace* (*Icebreaker*), 2013, a two-hour piece, presents Landry rowing frantically over a rolling sea of plastic in a canoe suspended from the ceiling, without ever moving forward. In this way, the artist critiques consumerist societies, poor natural resource management, and the overuse of synthetic materials, which cause irreversible harm to wildlife and soil. She once again used the ubiquitous plastic water bottle in 2023 to create installations with poetic effects of light and movement, evoking rose windows and mandalas, while also symbolizing the overabundance of the modern age.

Landry completed her master's degree in fine arts at Stanford University, California, in 2006 and has since enjoyed both national and international recognition. In 2007, she became the first recipient of the Giverny Capital Prize, awarded every two years to a Quebec visual artist whose work is innovative but underappreciated. Her work *Chevalier de la résignation infinie* was featured in the 2012–13 exhibition *Oh, Canada*, organized by the Massachusetts Museum of Contemporary Art,[2] and has since been shown in several cities across Canada, the United States, France, Belgium, and China. In 2014, Landry received the Jean-Paul-Riopelle career grant from the Conseil des arts et des lettres du Québec. The following year, she was awarded a fellowship from the prestigious John Simon Guggenheim Memorial Foundation in New York.

Claudie Gagnon (b.1964)



Claudie Gagnon, *Les époux Arnolfini, tiré du cabaret de tableaux vivants Dindons et limaces* (*The Arnolfini Couple, from the cabaret of tableaux vivants Turkeys and Slugs*), 2008
Tableau vivant featuring two performers, set and props (costumes, chandelier, and mirror)
Musée national des beaux-arts du Québec, Quebec City

A native of Montreal, Claudie Gagnon is a self-taught artist who moved to Quebec City at the age of twenty to live and work there, immersing herself in the city's network of artist-run centres. In 1985, she co-founded L'Œil de Poisson, an organization that brings together emerging artists to encourage experimentation and the creation of boundary-breaking contemporary art. With a practice that ranges from installation and tableau vivant to photography and video, Gagnon exemplifies this unrestrained approach that blurs the line between art forms. Her work *Les époux Arnolfini, tiré du cabaret de tableaux vivants Dindons et limaces* (*The Arnolfini Couple, from the cabaret of tableaux vivants Turkeys and Slugs*) is an eloquent example of this philosophy.

In 2008, the Musée national des beaux-arts du Québec invited Gagnon to produce a cabaret of tableaux vivants for the contemporary art exhibition *C'est arrivé près de chez vous* (*It Happened in Your Neighbourhood*), part of the celebrations for Quebec City's four hundredth anniversary. In this project, Gagnon sought to theatricalize painting by drawing inspiration from iconic

works of Western art by Jan van Eyck (1390–1441), Hieronymus Bosch (c.1450–1516), Francisco Goya (1746–1828), and others. In doing so, her tableaux vivants brought together enchantment and strangeness, beauty and ugliness, the present and the past. *Les époux Arnolfini*, which references van Eyck's famous painting *The Arnolfini Portrait*, 1434, exemplifies these dualities. The photographs seen here create a permanent record of the otherwise fleeting performance of the living tableau.[1]

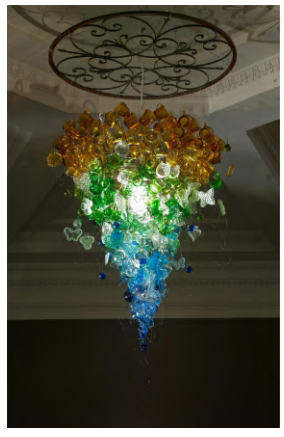




LEFT: Claudie Gagnon, *Les époux Arnolfini, tiré du cabaret de tableaux vivants Dindons et limaces* (*The Arnolfini Couple, from the cabaret of tableaux vivants Turkeys and Slugs*), 2008, tableau vivant featuring two performers, set and props (costumes, chandelier, and mirror), Musée national des beaux-arts du Québec, Quebec City. RIGHT: Jan van Eyck, *The Arnolfini Portrait*, 1434, oil on oak panel, 82.2 x 60 cm, National Gallery, London.

Gagnon's practice brings together artisanship and visual arts. She creates every component of her work—from crafting the clothing and designing the sets to planning the staging and producing the resulting photographs. Her images owe a great debt to painting, but the process grounds her work firmly in a handcrafted approach, deeply rooted in the traditions of artisanship.

While Gagnon's tableaux vivants are emblematic of her work, so too are her Baroque installations—complex assemblages of recycled and inexpensive objects that are repurposed to create the illusion of luxury and artificiality. *Lustre* (*Chandelier*), 2008, evokes a precious chandelier from a bygone era through the ostentatious accumulation of trinkets—beads, cups, goblets, flasks, and other keepsakes—that mimic the sparkle of crystal. Through such works, Gagnon critiques consumerism and the overconsumption that plagues the modern world.

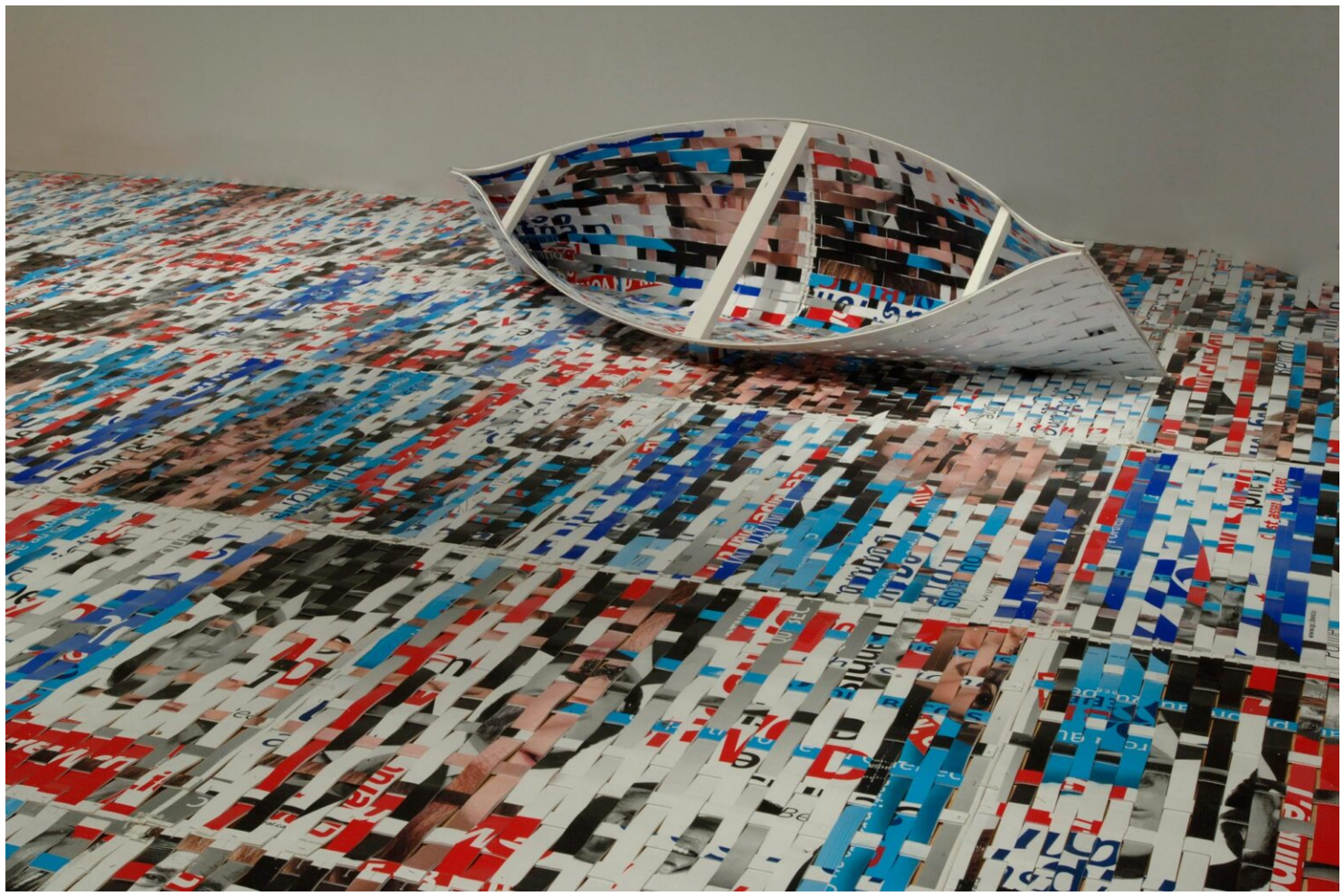




LEFT: Claudie Gagnon, *Lustre* (*Chandelier*), 1998, 2008 version, glass, metal, nylon, and halogen lighting, 170 cm (height) x 115 cm (diameter), Musée national des beaux-arts du Québec, Quebec City. RIGHT: Claudie Gagnon, *Collections, le temps suspendu* (*Collections, Time Suspended*), 2014, glass, steel, aluminum, 200 x 300 x 300 cm, Musée d'art de Joliette.

Gagnon's works shine on both the Canadian and international stages. In 2007 and 2009, her practice was the subject of a retrospective exhibition and a monograph prepared by the art historian Mélanie Boucher.[2] In 2021, Gagnon received the prestigious Prix Videre, an award given by the city to recognize excellence and originality in visual arts.

Giorgia Volpe (b.1969)



Giorgia Volpe, *La dérive* (*Drift*), 2008
Polypropylene, dimensions variable

The above image depicts an installation view of *La dérive* from the exhibition *C'est arrivé près de chez vous* (*It Happened in Your Neighbourhood*) at the Musée national des beaux-arts du Québec, 2008–9.

A Quebec City artist originally from São Paulo, Brazil, Giorgia Volpe earned her bachelor's degree in art education before pursuing her master's at Université Laval's École d'art from 1998 to 2001. This journey led her to make her home in the city, where she has left her mark with works in situ that shape the urban landscapes where they are located. A multidisciplinary artist, Volpe developed a practice in performance and multimedia installation and began gaining recognition through the Coopérative Méduse, a hub for contemporary and experimental art. In 2008, she was one of approximately fifty artists from the capital invited by the Musée national des beaux-arts du Québec (MNBAQ) to take part in the exhibition *C'est arrivé près de chez vous* (*It Happened in Your Neighbourhood*), organized in honour of the city's four hundredth anniversary. There, she presented *La dérive* (*Drift*), an installation that introduced the full-scale canoe motif that would become a recurrent theme of her work.



Giorgia Volpe, *Se la couler douce* (*Taking It Easy*), 2015–21, performance and installation, presented as part of the Symposium international d'art-nature des Jardins du précambrien at the Derouin Foundation, Val-David.

Volpe's preparation period for the 2008 exhibition coincided with the end of a provincial election campaign, which left an abundance of corrugated polypropylene election signs scattered across the city. This is the material the artist recycled for *La dérive*. The canoe is made from strips cut from the plastic signs and woven together using a traditional basketry technique. It rests on an expansive surface made of the same material. "Highly relevant to the political climate of the time, the installation highlights the emptiness of the promises made by politicians who take us for a ride, while also evoking Quebec folklore, particularly the *chasse-galerie*. Humour intertwines with questions of political resistance and belonging."[1]

Eight years later, these themes reappeared in a powerful installation by Volpe that transformed the city's landscape. *Passage migratoire n° 1* and *n° 2* (*Migratory Passage No. 1 and No. 2*), 2016, feature more than a dozen canoes suspended in time and space. True to her practice, Volpe reinvests "elements from previous works into new ones. It's not a sequel, but a form of recycling, always in dialogue with the context in which the work is presented. In a way, resistance involves persistence, repetition, and recycling…. It provides a means to resist consumerism, to cope with situations such as recession, poverty, or the overproduction of waste."[2] In 2016, the flotilla was strung across the open space above a street in Place Royale, overlooking the river in the city's Petit-Champlain district. These boats call to mind those hanging from the ceiling of Notre-Dame-des-Victoires Church, many of which are offerings carefully crafted to ensure divine protection for sailors.

Volpe's artistic approach showcases skills rooted in traditional knowledge—particularly those associated with textile arts, such as embroidery, weaving, and braiding—but it also reuses and transforms industrial materials into aesthetic objects. Often located in urban areas, these works also involve a process of exchange, whether it is with passersby, visitors, or neighbours.



Installation view of Giorgia Volpe's *Le musée de l'eau* (*The Museum of Water*), 2023–24, in Saint-Charles River Linear Park, Quebec City, date unknown, photograph by Giorgia Volpe.

More recently, the city commissioned Volpe to create a work that would raise awareness about the environmental impact of plastic bottles. *Le musée de l'eau* (*The Museum of Water*), 2023–24, an installation along the trails of the Saint-Charles River, takes the form of a cabinet of curiosities filled with mysterious bottles inscribed with water-related expressions (*eau vive*, *eau de source*, *eau du lac*, *eau d'érable* [running water, spring water, lake water, maple water]). To make the piece, Volpe collected glass bottles in a variety of shapes and sizes—the forerunners of today's plastic equivalents—and placed them under glass with carefully arranged lighting that makes them look like lanterns. In this work, environmental consciousness and poetry go hand in hand.

Over the course of her career, Volpe has participated in over a hundred exhibitions, public interventions, and artist residencies in Brazil, Cuba, Canada, the United States, Mexico, Thailand, and other countries. Her works can be found in numerous public and private collections, including those of the MNBAQ, the Loto-Québec Collection, and the São Paulo Museum of Modern Art in Brazil.

BGL (active from 1996 to 2021)



BGL, *Canadassimo*, 2015
Installation, reclaimed wood, acrylic, various objects and materials, tin cans
Dimensions variable
M. Bellemare Collection

The above image depicts an installation view of *Canadassimo* in the Canada Pavilion at the 56th Venice Biennale.

In February 2015, three shipping containers filled with thousands of objects were loaded from the docks of the Port of Quebec onto a cargo ship bound for Venice, Italy. These materials were destined for the Canada Pavilion at the 56th Venice Biennale, the most prestigious international contemporary art exhibition, where they would be assembled into the installation *Canadassimo* by the BGL collective. In a poetic twist of history, Quebec City was reciprocating centuries of trade flowing in the opposite direction by exporting to the heart of Catholic Europe an abundance of allegorical artifacts, meticulously crafted from recycled materials in BGL's studio in the city's Lower Town. Once in Venice, *Canadassimo* transformed the Canada Pavilion into a 1970s-style corner store, a massive sound-emitting slot machine, and an artist's studio filled with hundreds of paint cans dripping with colourful substances.[1] This colossal project—a reflection on the rampant consumerism of North American civilization—drew the contemporary art world's attention to the Québécois collective.

For Jasmin Bilodeau (b.1973) from Lac-Mégantic, Sébastien Giguère (b.1972) from Arthabaska (now Victoriaville), and Nicolas Laverdière (b.1972) from Quebec City, the journey began at Université Laval's École d'art. In 1996, the three classmates formed an art collective under the name BGL (from the first letters of their surnames). "One dreamy, another mischievous, and the third more of a laid-back Californian," said their sculpture professor, David Naylor, who added that the trio's dynamic outweighed the individuality of its members.[2] The collective's early exhibitions at Quebec City's artist-run centres—*Peine débuté, le chantier fut encore* (*Hardly Started, the Site Remained*), 1997, at L'Œil de Poisson and *Perdu dans la nature* (*Lost in Nature*), 1998, at La Chambre Blanche[3]—revealed the ironic and biting tone that would come to define their practice.



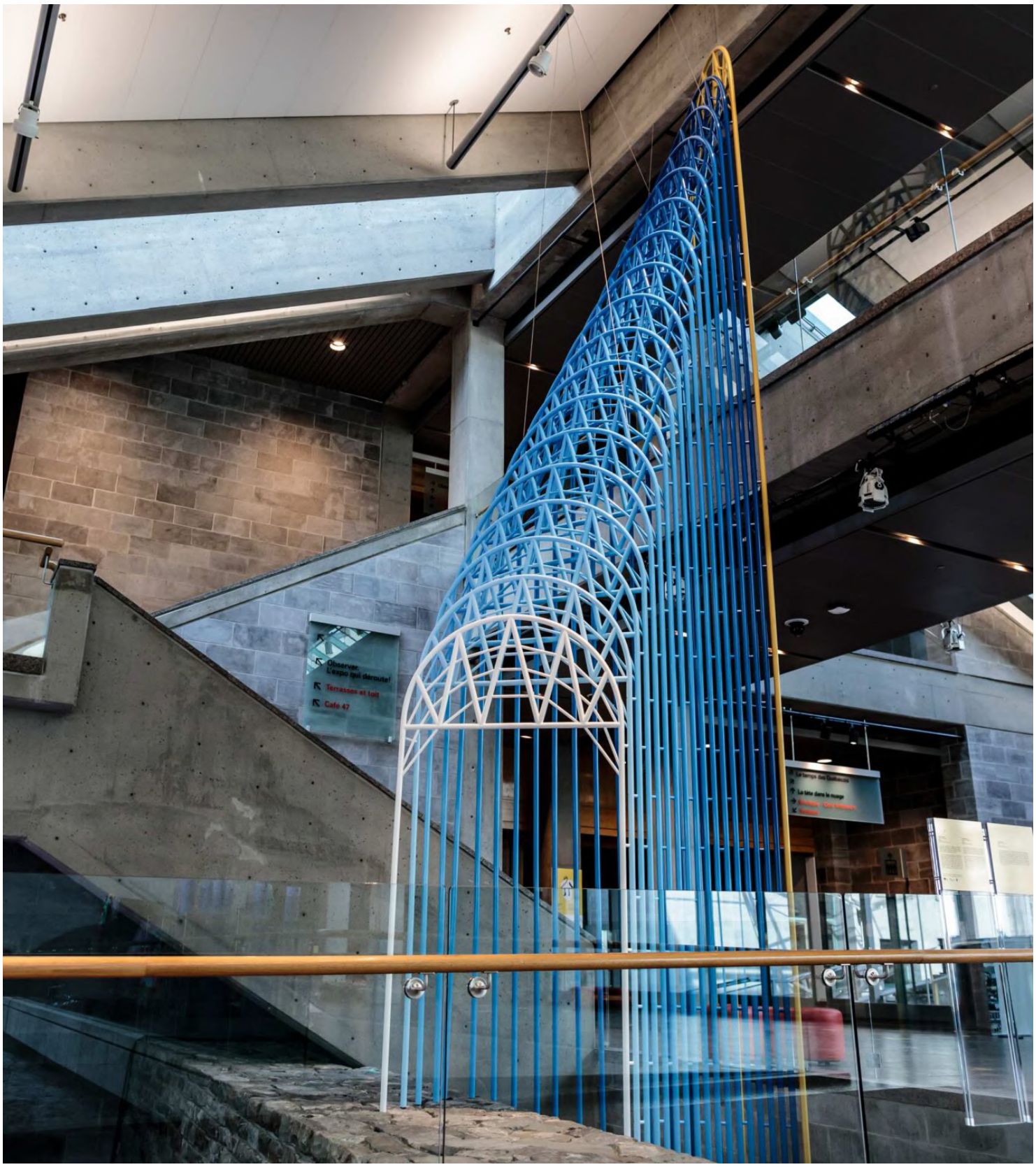
BGL, *Poêle à bois* (*Wood Stove*), 1997, reclaimed wood and marquetry, 236 x 368 x 249 cm (overall), Musée national des beaux-arts du Québec, Quebec City.

BGL's life-size installations are crafted from humble materials, such as reclaimed wood: *Poêle à bois* (*Wood Stove*), 1997, the Mercedes from *Perdu dans la nature (la voiture)* (*Lost in Nature [The Car]*), 1998, and the above-ground pool from *Perdu dans la nature (la piscine)* (*Lost in Nature [The Pool]*), 1998, all provoke astonishment, smiles, and reflection. These are whimsical creations, ingeniously constructed. "We're not great technicians," admits Laverdière, "but our clumsiness adds a certain poetry to our work."[4] The three create in the tradition of Pop art yet infuse their pieces with a critical stance on waste and overconsumption, grounding their work in principles of recycling and reuse.

The Musée du Québec (now the Musée national des beaux-arts du Québec) quickly recognized the work of the collective by acquiring their early wood installations, *Perdu dans la nature (la voiture)* and *Perdu dans la nature (la piscine)* in 2000 and 2003, respectively. Other institutions, including the National Gallery of Canada, the Montreal Museum of Fine Arts, and the Musée d'art contemporain de Montréal, soon followed suit. Several key milestones have also marked the trio's career, including their nomination for the Sobey Art Award in 2006 and their participation in numerous biennials, such as Manif d'art (in 2001, 2005, and 2017), as well as in pivotal exhibitions like *Oh, Canada* at the Massachusetts Museum of Contemporary Art in 2012 and the Venice Biennale of 2015.

In 2021, after twenty-five years of international acclaim and intense production—including over a hundred exhibitions—the three decided to dissolve the collective due to the difficult financial realities of being an artist. "We're scraping by," said Laverdière, "and we're almost 50."[5] Each member would continue his creative journey on his own. In the summer and fall of 2021, the Confederation Centre of the Arts in Charlottetown celebrated their achievements with an exhibition called *BGL: Two Thumbs Up Arts and Crafts*.

Ludovic Boney (b.1981)



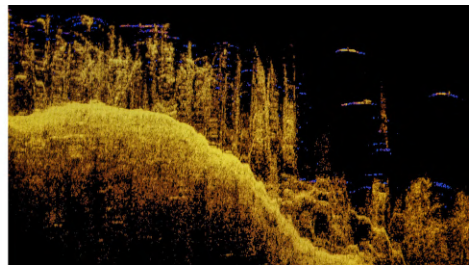
Ludovic Boney, *Les arches d'entente* (*The Arches of Understanding*), 2020
Aluminum, 830 x 350 x 150 cm
Musée de la Civilisation, Quebec City

Of Wendat descent, Ludovic Boney is a public art artist particularly renowned for his works created in the space of the city, from which he draws his main inspiration. From the start of his career, the independent artist established his reputation in this field: "Unlike most artists, I do more public art than exhibitions. I have always been interested in making large-scale works in public spaces for everyday people. I enjoy creating surprises."[1]

In 2020, Boney designed *Les arches d'entente* (*The Arches of Understanding*) for the Musée de la civilisation, a work of reconciliation now displayed in the building's lobby. The piece affirms the mutual respect and long-standing alliance between the people of Quebec City and the Wendat Nation.[2] It highlights the centuries-long Indigenous presence both within and outside the institution's walls, on the territory of Nionwentsïo.[3] The arches evoke Wendat longhouses, which were central to community life in the cultures of the Iroquoian language family, and they reflect Boney's dedication to adapting his works to the architectural characteristics of their environment.

After completing his training at the Maison des métiers d'art de Québec, where he now teaches, Boney co-founded Bloc 5, a workshop and co-operative of visual arts creators, in 2002. He uses industrial materials, including steel, aluminum, and wood, in his large-scale, ambitious sculptures. He works through accumulation and the juxtaposition of solids and voids to create structures that appear on the verge of imbalance. *Une cosmologie sans genèse* (*A Cosmology Without Genesis*), 2015, is a striking example of the poetic power of Boney's art. Three soaring masts and a suspended sphere made from hundreds of tubes of cast aluminum, with a total weight of twenty-three tonnes, tower above the courtyard of the Musée national des beaux-arts du Québec. The sculpture's structure is animated by circles and cones—shapes that multiply within the sphere. These forms echo the holistic thinking of First Nations and call to mind tipis, the traditional dwelling of nomadic peoples, as well as modern telecommunication towers. This piece was created for the museum under the government policy of integrating art into public buildings and spaces (the 1% policy).





LEFT: Installation view of the exhibition *Ludovic Boney : Mémoires ennoyées* (*Ludovic Boney: Drowned Memories*) at Pierre-François Ouellette Art Contemporain, Montreal, 2022. RIGHT: Ludovic Boney, *Mémoires ennoyées 2* (*Drowned Memories 2*), 2021, inkjet print, 76.2 x 134.6 cm, various collections.

Inspired by the effect a space has on him, Boney leaves his mark upon it, revealing it in a new light, enriched with fresh sensitivity. Recently, he turned his attention to a territory no longer visible to the human eye. In 1969, thirteen years after the construction of the Daniel-Johnson Dam on the Manicouagan River, the forest landscapes of Pessamit, the ancestral territory of the Innu First Nation, were submerged. Using an echo sounder, Boney revisited the lost territory and captured haunting underwater images. "The trees are remarkably well-preserved," he recounts, "standing upright, with the tops of the tall black spruces swayed by the currents as if they were still bending in the wind."[4] Gathered under the title *Mémoires ennoyées* (*Drowned Memories*), 2022, these haunting and beautiful photographs were featured in the artist's first solo exhibition, at the Huron-Wendat Museum in Wendake in 2022.



Institutions, Associations & Events

This chapter examines the influence exerted by the French Catholic Church in the establishment of cultural hubs in Quebec City during the French and British colonial regimes. It also explores the sweeping secularization movement that transformed Quebec society in the 1960s, without diminishing the importance the capital places on its treasures of sacred art and traditional culture. Quebec City continues to captivate the world through the institutions that have preserved these riches—a founding college, groundbreaking museums, and a pioneering school. At the same time, events on the international contemporary art scene and an innovative and inclusive network of artist-run centres bring the past and the present together in the city.

1635: The Collège des Jésuites



Livernois & Bienvenu, *L'ancien Collège des Jésuites, Québec, QC, vers 1870* (*Old Jesuit monastery from tower of basilica, Quebec City, QC, about 1870*), c.1900, silver halide on paper, gelatine-silver process, 12.4 x 19.5 cm, McCord Stewart Museum, Montreal.

For more than a century, the Collège des Jésuites, also known as the Collège de Québec, served as a hub of learning and culture, becoming the first institution dedicated to cultural pursuits in the capital during the early days of the colony. French missionaries from the Jesuit Order established their base in New France as early as 1625, with an initial mandate of evangelizing the Indigenous communities and promoting the Catholic religion. Through missions established across the territory, the Jesuits exerted their influence among Indigenous Peoples from the two main linguistic families in Quebec City: Iroquoian and Algonquian. For nearly fifty years, they documented their endeavours in a collection of annual reports known as *The Jesuit Relations*.[1] In 1635, they founded a classical college in Quebec City's Upper Town to educate young boys, both Indigenous and settler.

The Collège des Jésuites offered courses modelled on the curriculum of colleges in France, including studies in the humanities and in sciences such as astronomy, cartography, and hydrography. Missionary teachers encouraged literary and dramatic performances during official receptions. Works by classical authors were read and performed, including Pierre Corneille's *Héraclius* in 1651 and *Le Cid* in 1652, and Jean Racine's *Mithridate* in 1694. Even the art of pyrotechnics was practised at the college, leading to spectacular displays that lit up the skies over Quebec City as early as 1637, notably during celebrations for the feast of Saint Joseph, patron saint of New France.





LEFT: Louis Nicolas, *La petite chouette* (*The Small Owl*), n.d., ink on paper, 33.7 x 21.6 cm, illustration from *Codex Canadensis*, page 51, Gilcrease Museum, Tulsa. RIGHT: Artist unknown, *La France apportant la foi aux Hurons de Nouvelle-France* (*France Bringing Faith to the Hurons of New France*), c.1666, oil on canvas, 229.5 x 229.5 cm, Musée des Ursulines de Québec, Pôle culturel du monastère des Ursulines, Quebec City.

In the realm of visual arts, the college did not focus on providing formal training to its young recruits. But the Jesuits included among their ranks a few missionary painters, such as Jean Pierron (1631–1700) and Claude Chauchetière (1645–1709), who used drawing as a tool for religious conversion. Another missionary, Louis Nicolas (1634–post-1700), was less concerned with evangelization and instead devoted himself to documenting the flora and fauna of New France. His *Codex Canadensis*, which chronicles the natural history of the territory, is a one-of-a-kind work in an era when religious art dominated.

The Collège des Jésuites got its start in 1635 in the presbytery of the Notre-Dame-de-la-Recouvrance chapel, before moving in 1647 to a more permanent site (now the location of the Quebec City Hall). The new building, designed to reflect the college's scholarly ambitions, was constructed in the monastery style, with wings arranged around a central courtyard. It housed a library containing several thousand volumes, making it the richest and most significant in New France. A church was added to the complex in 1666. To mark its inauguration and as a testament to the Jesuits' evangelizing mission, the Wendat Nation presented the congregation with the painting *La France apportant la foi aux Hurons de Nouvelle-France* (*France Bringing Faith to the Hurons of New France*), c.1666, one of the most renowned pieces of seventeenth-century art.

The work, by an unknown artist, depicts "a [converted] Huron kneeling before Anne [of Austria], the mother of Louis XIV, and presenting a framed painting of the so-called extended Holy Family…. A French ship is docked in the bay in the background, surrounded by two small chapels and some highly conventional landscape."[2] The composition features a *mise en abyme*, a painting within a painting; it underscores the didactic intent behind the conversion strategies of

the era, which aimed to make spiritual realities visible through art.[3] This propagandistic painting highlights the noble aspirations of the French in the colony, emphasizing their mission to convert souls and welcome Indigenous Peoples into the greater Christian family.

The work, however, avoids depicting the less noble yet dominant commercial motivations behind colonization, which are prominently featured in *Les castors du roi* (*The King's Beavers*), 2011, a painting by the Cree artist Kent Monkman (b.1965). He draws on *La France apportant la foi aux Hurons de Nouvelle-France* as one of his sources, reimagining the deceased beavers as cherubs and other saintly figures inhabiting the heavens of the seventeenth-century composition.[4]



Kent Monkman, *Les castors du roi* (*The King's Beavers*), 2011, acrylic on canvas, 243.8 x 213.4 cm, Montreal Museum of Fine Arts.

The Collège des Jésuites contributed to the education of Québécois and Canadian elites for 150 years. In 1776, the institution permanently closed its doors following the departure of several Jesuits and the prohibition on recruiting new members in Canada after the British Conquest.

1817–20: The Desjardins Collection

One of the most pivotal events in the development of art in Quebec City was the arrival, in 1817 and 1820, of 180 religious paintings by European masters of the seventeenth and eighteenth centuries. In Canada—where there were at the time no academies or fine arts schools, and where aspiring painters received their training through private lessons or workshops—this collection provided an unprecedented opportunity to study and copy exceptional works. Originally created to adorn the churches of Paris, these paintings escaped looting during the French Revolution (1789–99). They eventually came into the possession of two brothers who lent their name to the collection: Abbés Philippe-Jean-Louis (1753–1833) and Louis-Joseph (1766–1848) Desjardins.





LEFT: Antoine Plamondon, after Jean-Baptiste Guérin, *L'abbé Philippe-Jean-Louis Desjardins* (*The Abbé Philippe-Jean-Louis Desjardins*), c.1826–30, oil on canvas, 72.3 x 60.3 cm, Monastère des Augustines, collection of the Monastère de l'Hôtel-Dieu de Québec. RIGHT: Simon Vouet, *Apparition de la Vierge et de l'Enfant Jésus à saint Antoine* (*The Apparition of the Virgin and Child Jesus to Saint Anthony*), 1630–31, oil on canvas, 2.8 x 1.3 m, Saint-Roch Church, Quebec City.

The older brother fled to Canada in 1793 to escape the turmoil of the French Revolution. He noticed the lack of religious imagery in the parishes of Lower Canada and acquired the works after he returned to Paris in 1802, acting as a merchant with the intent to resell them, as highlighted by the art historian Laurier Lacroix.[5] The younger brother served as chaplain to the Augustinian nuns at the Hôtel-Dieu de Québec. He oversaw the delivery of the works—a first shipment of 120 paintings in 1817, followed by a second shipment of 60 in 1820—while also managing their restoration, display, and sale.[6] The Desjardins Collection includes several compositions by Simon Vouet (1590–1649), a central figure of French Baroque painting, as well as a selection of eighteenth-century church paintings by prominent Parisian artists and a few secular works from the Flemish and Spanish schools.

This collection of sacred art inspired a generation of local painters, including Joseph Légaré (1795–1855), Jean-Baptiste Roy-Audy (1778–1846), Antoine Plamondon (1804–1895), and Théophile Hamel (1817–1870), who actively participated in the restoration of the works while honing their painting skills through copying. In the early 1820s, Légaré taught himself to paint partly by copying works from the Desjardins Collection; he acquired about thirty paintings for his personal collection.[7]

Louis-Joseph Desjardins was also a significant patron of the arts, financing travel and training in Europe for Plamondon and Hamel through subscriptions he collected from other clergy members and friends. Because of the Desjardins brothers and the collection they curated, local painters gained practical training and the opportunity to pursue careers that would fulfill commissions from parishes and religious communities, which were rapidly expanding during the first half of the nineteenth century.





LEFT: Jean-Baptiste Roy-Audy, *Le Christ en croix* (*Christ on the Cross*), 1823, oil on canvas, 200.7 x 104.4 cm, Musée national des beaux-arts du Québec, Quebec City.
RIGHT: Jean-Baptiste Roy-Audy, *Sainte Marie-Madeleine or La Madeleine en pleurs* (*Saint Mary Magdalene or The Weeping Magdalene*), 1819, oil on canvas, 69.5 x 58 cm, Musée national des beaux-arts du Québec, Quebec City.

Quebec City artists are believed to have shipped more than 120 copies of paintings from the Desjardins Collection to parishes across French America. This body of works contributed to the emergence of Canadian history painting, as well as the practice of art collecting in the country. It also played a key role in the establishment of the city's first galleries and museum, thanks to the exceptional journey of collector Joseph Légaré.[8] In 2017, to mark the bicentennial of the arrival of the first shipment of Desjardins works, the Musée national des beaux-arts du Québec, in partnership with the Musée des beaux-arts de Rennes in France, presented the exhibition *Le fabuleux destin des tableaux des abbés Desjardins* (*The Fabulous Destiny of the Paintings of the Abbés Desjardins*).[9]

1824: The Literary and Historical Society of Quebec (LHSQ)

The Literary and Historical Society of Quebec (LHSQ), the oldest English-speaking learned society in Canada, was founded in 1824 under the auspices of George Ramsay, 9th Earl of Dalhousie (1770–1838), at Château Saint-Louis in Quebec City. In the nineteenth century, the capital had no dedicated visual arts societies equivalent to Toronto's Society of Artists & Amateurs (1834) or the Montreal Society of Artists (1846), which later became the Art Association of Montreal (1860). Instead, literary societies took on a cultural role in Quebec City, much like Mechanics' Institutes in England or reading cabinets elsewhere in Europe. They organized a wide range of activities, including discussion and reading sessions, lectures, and literary competitions, and they also created libraries and museums.[10] These societies provided an unprecedented avenue for artists to professionalize their practice at a time when there were few opportunities for them to do so.



Joseph Légaré, *Le massacre des Hurons par les Iroquois* (*The Massacre of the Hurons by the Iroquois*), 1827–28, oil on canvas, 63 x 83.8 cm, Musée national des beaux-arts du Québec, Quebec City.

Since meetings at the LHSQ were conducted in English—the primary language for its regular publications and lectures—the society did little to attract the francophone segment of the population. As a result, the Société pour l'encouragement des sciences et des arts en Canada was established in 1827,[11] though it quickly merged with the LHSQ in 1829. The francophone society aimed to nurture emerging talent from a French Canadian patriotic perspective and awarded annual medals in various categories. Painting was included under the literary class, provided the composition and drawing were the original invention of the artist. The painter Joseph Légaré received a medal in 1828 for his history painting *Le massacre des Hurons par les Iroquois* (*The Massacre of the Hurons by the Iroquois*), 1827–28. A decade later, Antoine Plamondon was similarly recognized for his portrait *Le dernier Huron (Zacharie Vincent)* (*The Last of the Hurons [Zacharie Vincent]*), 1838.

The LHSQ was initially established as an archive promoting research and higher education. In 1866, the society expanded by acquiring the collections of Quebec City's first bilingual public library, founded in 1779. Today, the LHSQ's English-language library contains more than 28,000 volumes. Over the twentieth century, the society evolved to operate more like a library,[12] but it remains active and celebrated its two hundredth anniversary in 2024. Its heritage-oriented mission is to preserve historical documents from the colony and make them available to the English- and French-speaking public.

Since 1868, the LHSQ has been housed in the Morrin College building in Old Quebec. Originally constructed between 1808 and 1811, based on plans for a prison by the architect François Baillairgé (1759–1830), the building is one of the finest examples of the neo-Palladian style that dominated English colonial institutional architecture in Quebec City. The symmetry of the structure, the ornamental details, the restrained decoration, the tripartite composition of the facade, and the pediment and pilasters accentuating the central entrance all reflect the neoclassical style that Baillairgé adapted to revitalize the city's architecture.[13] Since 2011, the LHSQ has operated under the name Morrin Cultural Centre. It remains an important cultural pillar, promoting the heritage and history of the city's anglophone community and fostering cultural exchanges with the francophone population.



Morrin College, Quebec City, 2020, photograph by Wilfredo Rafael Rodriguez Hernandez.

1875: The Pinacothèque at Université Laval

In 1874, the Séminaire de Québec acquired the art collection of the painter Joseph Légaré. This collection, which included approximately 160 European and Canadian paintings, became the foundation of the first permanent art museum in the city—the Pinacothèque[14] at Université Laval, inaugurated in 1875.



LEFT: Jules-Ernest Livernois, *Le musée de physique de l'Université Laval, Québec* (*The Physics Museum at Université Laval, Quebec City*), c.1890, gelatin silver print, 11.4 x 19.1 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: Jules-Ernest Livernois, *Le musée de zoologie de l'Université Laval, Québec* (*The Zoology Museum at Université Laval, Quebec City*), from the album *Maisons d'éducation de la province de Québec*, c.1895, gelatin silver print, 11.2 x 19.3 cm, Musée national des beaux-arts du Québec, Quebec City.

The Séminaire de Québec primarily held scientific and social collections; these were made accessible to the public starting in 1806 in cabinets or display areas then referred to as "museums."[15] The photographer Jules-Ernest Livernois (1851–1933) was among the first in the capital to capture these exhibition spaces. When Université Laval was founded by the Séminaire in 1852, the identity of these collections was strengthened because they became "university collections" with encyclopedic and educational purposes.[16] Throughout the twentieth century, the institution's fine arts collection grew significantly through various donations and bequests from professors, as well as through the continued collecting efforts of priests, who acquired paintings and prints during their travels abroad.[17]





LEFT: Pierre Dulin, *Saint Jérôme entendant la trompette du Jugement dernier* (*Saint Jerome Hearing the Trumpet of the Last Judgment*), 1717, oil on canvas, 242 x 193.5 cm, Musée de la civilisation, Quebec City. RIGHT: Jacques de l'Ange, *La gourmandise* (*Gluttony*), c.1642, oil on canvas, 125.1 cm x 102.2 cm, Milwaukee Art Museum.

The Pinacothèque gained prestige because of the European origin of its collections. Among its highlights were the grand church paintings that shaped an entire generation of artists in Quebec City. This selection reflected the preferences of priests and their circles and focused on Counter-Reformation religious art, biblical themes, and saintly iconography. One notable work, *Saint Jérôme entendant la trompette du Jugement dernier* (*Saint Jerome Hearing the Trumpet of the Last Judgment*), 1717, by the French artist Pierre Dulin (1669–1748), displays the expressiveness, movement, and drama of Baroque painting—a favoured style for sacred art in Europe and later in Quebec City during the eighteenth century. Before it was acquired by the Séminaire, the painting was a centrepiece in Légaré's collection. Légaré is thought to have participated in its restoration, as the painting arrived in Quebec City in poor condition. After restoring it, he produced two copies.[18] Another significant piece in the collection, *Le repos de la Sainte Famille durant la Fuite en Égypte* (*The Holy Family Rest on the Flight into Egypt*), c.1750, attributed to Jean Restout (1692–1768), hangs on the reredos of the high altar in the Séminaire's outdoor chapel. Its theme reflects devotion to the Holy Family, a tradition established in New France by its first bishop, François de Laval (1623–1708).

Landscape and genre scenes were also popular, enriching the collection with works such as *La gourmandise* (*Gluttony*), c.1642, attributed to the Flemish painter Jacques de l'Ange (active from 1631 to 1642). De l'Ange was a painter of the Northern European school and was influenced by the Italian artist Caravaggio (1571–1610), as seen in his use of an artificial radiant light source to create a dramatic chiaroscuro effect. Acquired by Légaré around 1838, the allegory of gluttony, depicted as a young man caught in a state of drunkenness, is part of a set of five Flemish paintings dedicated to the seven deadly sins.[19]



Jules-Ernest Livernois, *La Pinacothèque de l'Université Laval, Québec* (*The Pinacotheca at Université Laval, Quebec City*), c.1890, gelatin silver print, 11.5 x 19.2 cm, Musée national des beaux-arts du Québec, Quebec City.

At the beginning of the twentieth century, the Pinacothèque reached the height of its prestige, with the university planning to transform it into a national museum—a true "Canadian Louvre"—based on the quality of its European collection.[20] The arrangement of paintings on the museum's walls mirrored the style of major European salons, with frames hung edge to edge and minimal spacing to maximize display capacity. In 1907, the Pinacothèque was renamed the Musée de peintures. The collections were fully inventoried and acquisitions continued, but the national museum project never came to fruition. By the early 1960s, the Musée de peintures had been renamed the Musée du Séminaire. The fine arts collection—comprising paintings, sculptures, silverwork, and works on paper—was made more accessible than it had been during the Pinacothèque era. But it was not until the 1940s that local and broader Canadian paintings, particularly works by Légaré and Antoine Plamondon, moved from the university's corridors and rooms to the museum's walls.

In 1995, the provincial government recognized the unique value of the Séminaire's collections—including its ethnographic and scientific artifacts, along with its archives[21] and a collection of rare and ancient books—and entrusted this entire national heritage to the Musée de la civilisation in Quebec City.

1922: The École des beaux-arts de Québec





LEFT: Thaddée Lebel, *École des beaux-arts de Québec*, c.1903–46, gelatin silver print, 19.3 x 24.4 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: Alfred Pellan in Jean Bailleul's sculpture studio at the École des beaux-arts de Québec, Quebec City, 1923, photographer unknown.

The École des beaux-arts de Québec (ÉBAQ), the first public art school in Canada, opened its doors on October 7, 1922, in the Faubourg Saint-Jean building, which for the previous forty years had housed the School of Arts and Crafts, an institution that focused on vocational training in trades such as drawing for the plumbing, shoemaking, and mechanics industries. The driving force behind the creation of the ÉBAQ was Louis-Athanase David (1882–1953), a provincial government minister who also spearheaded the founding of the École des beaux-arts de Montréal, which opened in 1923. After the First World War, David envisioned both schools aligning their curricula with the fine arts education model in France. They would develop courses in the classical academic tradition, emphasizing rigorous training in drawing from plaster casts of classical sculptures and copies of engravings by Old Masters. David believed that through these schools, the province could reclaim its French cultural identity and spread its influence across borders.[22]

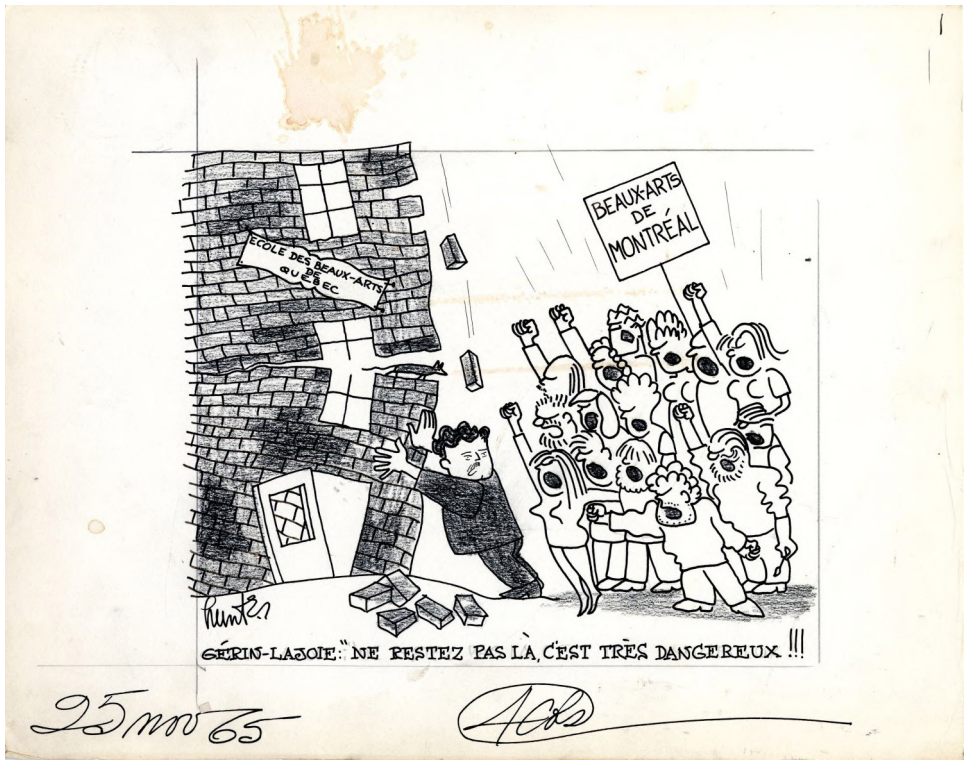
The close cultural relationship between France and Quebec City was evident at the ÉBAQ in various ways, including through its inaugural director, Jean Bailleul (1878–1949), and its first cohort of teachers—all of whom were graduates of French fine arts schools. France was also the destination for the most talented students: from the first graduating class in 1926, Omer Parent (1907–2000) and Alfred Pellan (1906–1988) received scholarships to study in Paris.



Alfred Pellan, *Peintre au paysage* (*Painter in Landscape*), c.1935, oil on canvas, 79 x 180 cm, Art Windsor-Essex. © Estate of Alfred Pellan / CARCC Ottawa 2025.

At the ÉBAQ, instruction was offered in architecture, drawing, painting, sculpture, decorative arts, engraving, and art history. Over the years, additional subjects were introduced, including stained glass, tapestry, ceramics, graphic arts, and photography. The school's mission was to disseminate knowledge of art according to the academic standards established in Europe. But the nationalist ideology behind its creation also called for the development of distinctly "Canadian" art. From its early years under Bailleul's leadership, the school promoted local arts by emphasizing the use of regional materials, such as clay and ore, in the teaching of pottery and wrought ironwork.

In the 1940s, the ÉBAQ did not experience an explosive anti-academic, anti-clerical, and anti-nationalist crisis like the one that culminated in the dismissal of Charles Maillard (1887–1973) as director of the École des beaux-arts de Montréal in 1945. Maillard had dominated the province's artistic scene since the 1920s, but his positions, deemed outdated, led to his downfall at the hands of progressive advocates such as Paul-Émile Borduas (1905–1960) and Pellan. In the capital, however, more moderate professors like Jean Paul Lemieux (1904–1990) and Parent pursued progressive figurative art and encouraged greater artistic freedom among their students while fostering authentic expression. Through caricatures, paintings, and drawings, they sarcastically highlighted their deplorable working conditions.



Raoul Hunter, *Gérin-Lajoie : « Ne restez pas là, c'est très dangereux!!! »* (*Gérin-Lajoie: "Don't stay there, it's very dangerous!!!"*), November 25, 1965, caricature, Bibliothèque et Archives nationales du Québec, Montreal.

One such caricature—*Gérin-Lajoie : « Ne restez pas là, c'est très dangereux!!! »* (*Gérin-Lajoie: "Don't stay there, it's very dangerous!!!"*), November 25, 1965, by Raoul Hunter (1926–2018)—condemned the ruinous state of the school. At the time, the provincial minister of education, Paul Gérin-Lajoie, had recommended avoiding the building entirely. Meanwhile, students from the École des beaux-arts de Montréal marched in solidarity with their counterparts in Quebec City, advocating for the school's renovation.[23] Soon after, the long-awaited reforms materialized, and the ÉBAQ was modernized. But it ceased operations on August 30, 1970, when Université Laval took over its role with the creation of its own school of art.

1933: The Musée de la province de Québec

In 1922, the Quebec government passed the Provincial Museums Act, adopted expressly to realize the national museum project envisioned by Provincial Secretary Louis-Athanase David as part of his ambitious cultural policy, which prioritized education and heritage preservation. The act "established the mandate to construct museums in Québec and Montréal,"[24] but owing to a lack of financial resources, only the Quebec City museum was built. In the aftermath of the 1929 stock market crash and throughout the Great Depression (1929–39), the environment was highly unfavourable to arts and culture, making the creation of the Musée de la province (now the Musée national des beaux-arts du Québec) in 1933 all the more remarkable.

The mandate of the province's first national museum, as defined in the 1922 law, was to "serve the study of history, science, and the fine arts."[25] Initially, the Musée de la province housed three institutions reflecting these areas: the Archives du Québec, a natural history museum, and a fine arts gallery. The origins of its art collection date back to 1920, when the government authorized the purchase of contemporary works to form the nucleus of the future national collection. Among the initial acquisitions was *Le pont de glace à Québec* (*The Ice Bridge in Quebec*), 1920, by the Montreal artist Clarence Gagnon (1881–1942). When the museum opened in 1933, it had about eight hundred pieces in its collection; today, it has more than forty thousand.



Richard Mill, *Sans titre (M-1351)* (*Untitled [M-1351]*), 1989, acrylic on canvas, 168 x 168 cm, Musée national des beaux-arts du Québec, Quebec City.

It was not until the 1950s that the institution decisively shifted its focus to the visual arts, emphasizing art history with the goal of "finding a place in this history for French-Canadian art."[26] This new direction, which became exclusive by the 1960s, was spearheaded by the art historian Gérard Morisset (1898–1970), who was then the museum's curator. In 1963, the Musée de la province was renamed the Musée du Québec, marking a turning point. "From that time, from quiet revolutions to bold aspirations, from unexpected stagnations to concerted spasms, the Musée du Québec became the national museum of French Canada."[27] In 1984, its status as a dedicated art museum was formalized when it became a state corporation managed by a board of directors. Finally, in 2002, the museum complex was renamed the Musée national des beaux-arts du Québec (MNBAQ) to reflect its renewed mission: showcasing Quebec art from its origins to the present day.

The museum has a strong collection of historical art, while its conservation and leadership teams demonstrate a keen sensitivity to modern and contemporary art. Among its flagship pieces are *Coq licorne* (*Unicorn Rooster*), 1952, by Jean-Philippe Dallaire (1916–1965); *L'Hommage à Rosa Luxemburg* (*Tribute to Rosa Luxemburg*), 1992, by Jean Paul Riopelle (1923–2002); abstract works by Marcelle Ferron (1924–2001) and Marcel Jean (b.1937), such as Jean's *N^o 1115, de la suite Les grâces* (*No. 1115, from the series The Graces*), 2003, as well as Richard Mill (b.1949), including *Sans titre (M-1351)* (*Untitled [M-1351]*), 1989; sculptures by Paul Lacroix (1929–2014)—such as *Pied* (*Foot*), 1991—and Charles Daudelin (1920–2001); installations by BGL (active from 1996 to 2021); and tableaux vivants by Claudie Gagnon (b.1964). The museum also houses the impressive Brosseau Collection of Inuit art. In 1945, the creation of the Concours artistiques de la province made it easier to acquire prize-winning works for the museum's collection until 1970. From 1976 to 1991, the Galerie du Musée du Québec operated as an extension dedicated to contemporary art, while the Prêt d'œuvres d'art collection, established in 1982 and still active today, is part of an art rental program open to government and corporate clients, making art more accessible to the public.





LEFT: Paul Lacroix, *Pied* (*Foot*), 1991, stone, 7 x 31 x 15 cm, Prêt d'œuvres d'art collection, Musée national des beaux-arts du Québec, Quebec City. RIGHT: Marcel Jean, *N° 1115, de la suite Les grâces* (*No. 1115, from the series The Graces*), 2003, acrylic and charcoal on canvas, 214 x 612 cm (overall), Musée national des beaux-arts du Québec, Quebec City.

The museum is housed in the Gérard-Morisset Pavilion, built between 1927 and 1931 in the Beaux-Arts style, which is characterized by classical and austere French architectural elements. The pavilion features a monumental entrance with broad colonnades topped by a sculpted pediment. Erected in the middle of the Battlefields Park, on the Plains of Abraham, the building overlooks the St. Lawrence River. Between 1988 and 1991, the museum expanded to include the old Plains of Abraham prison, designed in 1861 by the architect Charles Baillairgé (1826–1906), the last descendant of Quebec City's renowned Baillairgé dynasty. (Baillairgé also contributed to the design of the Dufferin Terrace and the main building of Université Laval.) The museum complex was further enhanced by the addition of the Pierre Lassonde Pavilion in 2016, and the new Riopelle Space is slated to open in 2026.[28]



Model of the future Riopelle Space at the Musée national des beaux-arts du Québec in Quebec City, scheduled to open in early 2026, image by fabg.

1940: The *Alfred Pellan* Exhibition

On June 12, 1940, the exhibition *Alfred Pellan* opened at the Musée de la province de Québec (now the Musée national des beaux-arts du Québec), an event that came to be regarded as a symbolic rupture between traditional and contemporary art.[29] The exhibition was intended to celebrate the innovative recent work of the young Québécois artist Alfred Pellan, who had been abruptly repatriated to Canada due to the German invasion of France, where he had been living and building his art career for the previous fourteen years. In Quebec City, the exhibition—which included pieces such as *Les pensées* (*Pansies*), c.1935–37, and *Jeune fille au col blanc* (*Young Girl with White Collar*), c.1934—was a watershed moment in the emergence of modern art in the city and the province.





LEFT: Alfred Pellan, *Les pensées* (*Pansies*), c.1935–37, oil on canvas, 81.5 x 100.5 cm, Montreal Museum of Fine Arts. © Estate of Alfred Pellan / CARCC Ottawa 2025. RIGHT: Alfred Pellan, *Jeune fille au col blanc* (*Young Girl with White Collar*), c.1934, oil on canvas, 91.7 x 73.2 cm, Musée national des beaux-arts du Québec, Quebec City. © Estate of Alfred Pellan / CARCC Ottawa 2025.

From 1922 to 1926, Pellan trained at the École des beaux-arts de Québec before receiving the province's first scholarship to continue his studies in France until 1939. During this extended stay, he developed a striking artistic language characterized by vibrant colours and deconstructed forms, reflecting his deep engagement with European avant-garde movements of the early twentieth century, including Fauvism, Cubism, Surrealism, and abstraction. In 1935 alone, Pellan won first prize at the Salon de l'art mural in Paris, held his first solo exhibition in a small space at the Académie Ranson, and briefly joined the group of emerging artists known as Forces nouvelles (founded that year by the French art critic and painter Henri Héraut [1894–1981]). In 1939, Pellan was invited to participate in the exhibition *Paris Painters Today in Washington*, where his work was shown alongside that of renowned École de Paris masters, including Salvador Dalí (1904–1989), André Derain (1880–1954), Marie Laurencin (1883–1956), Henri Matisse (1869–1954), and Pablo Picasso (1881–1973).

A few years earlier, in 1936, Pellan had briefly returned to Quebec to apply for a teaching position at the École des beaux-arts de Montréal. But he was deemed too innovative by the school's director, Charles Maillard, as well as hiring committee members Horatio Walker (1858–1938) and Clarence Gagnon. As Gagnon bluntly put it, "You are modern, you are doomed."[30] The modernist ideas embodied in Pellan's provocative works, such as *Peintre au paysage* (*Painter in Landscape*), c.1935, were poorly received within the traditional academic environment that prevailed in Montreal and Quebec City at the time. Four years later, in 1940, hundreds of Pellan's works—including pieces like *Jeune fille aux anémones* (*Girl with Anemones*), c.1932, and *Fleurs et dominos* (*Flowers and Dominoes*), c.1940—crossed the Atlantic by ship for his solo exhibition at the Musée de la province de Quebec. It was the culmination of two decades of artistic practice. The exhibition challenged the conventions that had long defined local painting. Critics noted that it caused "a profound disruption in domestic conceptions of art,"[31] as Pellan opened the conversation on modernism and its influences in the capital and beyond.



Opening of the *Alfred Pellan* exhibition at the Musée de la province de Québec, Quebec City, June 12, 1940, photographer unknown. *From left to right*: Alfred Pellan, Henri Groulx, Jean Bruchési, and Paul Rainville.

After its showing in Quebec City, a scaled-down version of the exhibition was presented at the Art Association of Montreal, creating a shockwave that inspired key figures of the Montreal art scene, including the painter Paul-Émile Borduas, who would soon begin work on the *Refus global* manifesto. Today, the *Alfred Pellan* exhibition is considered a landmark moment of art history, not unlike the Armory Show in New York in 1913. The event also paved the way for the high-profile 1945 visit of the French avant-garde painter Fernand Léger (1881–1955) to Quebec City and Montreal in 1945.

1972: The Artist-Run Centres

L'Atelier de Réalisations Graphiques, the first artist-run centre in Quebec City and one of the first in the province,[32] was founded in 1972 by Marc Dugas (1945–2018), a printmaking professor at Université Laval's École d'art. The goal was to break the isolation that young artists often face after completing their studies. At the same time, Dugas sought to share with his peers the heavy and expensive equipment required for printmaking production.[33] These early forms of artist collectives were known as alternative galleries because they operated independently of traditional commercial galleries and museums.

"These community structures… were established to decentralize contemporary art into a map of diverse, unconventional, and unbounded spaces."[34] Since 1986, they have been identified as artist-run centres, a term that defines their very essence: management by a board of artist-members, emphasizing their autonomy and co-operative governance.[35] These new art spaces also warmly welcome emerging artists who lack sufficient support from the network of private commercial galleries.





LEFT: Marc Dugas, founder of Engramme, at the opening of the exhibition *Noces de papier* (*Paper Wedding*), Quebec City, 2013, photograph by Matthieu Dessureault. RIGHT: Cover of *Inter, art actuel*, no. 131 (March 2019).

Operating alongside Quebec City's robust commercial and institutional art systems, these artist-run centres form a dynamic, complex, and multifaceted network. The founding of La Chambre Blanche in 1978 marked a milestone in the emergence of alternative, non-institutional practices. Artists engaged in photography, video art, conceptual art, art actions (happenings, performances, and manoeuvres), ephemeral art, and site-specific art, among others. Some members of La Chambre Blanche later split off to advocate for a more activist and sociological approach; they founded the magazine *Inter, art actuel* in 1978 and Le Lieu, a contemporary art centre, in 1982. VU, a centre dedicated to photography, was created in 1981, and the following year, Obscure, a multidisciplinary co-operative focusing on new media and digital art, was set up and operated until 1996. In 1985, young emerging artists founded L'Œil de Poisson, which initially focused on photography but soon embraced all visual arts, fostering connections between different practices.[36] In 2000, L'Œil de Poisson created Manif d'art, the prestigious Quebec City biennial. These kinds of collective international events highlight the vitality of the capital's network of artist-run centres and their significant role in the global art scene.



The Méduse complex, Quebec City, 2023, photograph by Francis Lhotelin.

The network of artist-run centres took root in Saint-Roch, a once-prosperous neighbourhood that had been in decline since the 1970s. The centres, like the artists themselves, found affordable spaces to rent while they worked to establish themselves. Over time, this network transformed Saint-Roch into an increasingly vibrant creative hub: the artist collectives shifted the cultural and commercial focus from the institutional and commercial axis of the Upper Town to the alternative, nonconformist Lower Town. Their influence was pivotal to the success of Mayor Jean-Paul L'Allier's revitalization project for the neighbourhood in the 1990s and 2000s.

Against this backdrop, the Méduse cultural centre emerged in 1993 as a model for combining the production and dissemination of art with a supra-co-operative management approach. At Méduse, each participating organization maintains its autonomy while sharing resources and equipment within a co-operative framework. Located at the junction of Lower Town and Upper Town, at the top of côte d'Abraham, Méduse occupies nine interconnected and renovated buildings. It houses ten non-profit organizations specializing in media arts, visual arts, and multidisciplinary arts, including VU, Engramme (the successor to L'Atelier de Réalisations Graphiques), L'Œil de Poisson, and Manif d'art.[37] The complex offers specialized production and distribution services and supports professional artist residencies at the local, national, and international levels. It also provides training and equipment and hosts artistic activities and special events.

In 2023, Ahkwayaonhkeh, the first Wendat artist-run centre in Quebec City, opened at Méduse, which is located on Nionwentsïo ("our magnificent territory" in Wendat), the ancestral land claimed by the Wendat Nation. The programming committee, comprising Frédérique Gros-Louis, Nicolas Renaud, and Guy Sioui Durand (b.1952), aims to foster the emergence of the next generation of Indigenous artists.

1988: The Musée de la civilisation (MCQ)



Jean Restout (attributed), *Le repos de la Sainte Famille durant la Fuite en Égypte* (*The Holy Family Rest on the Flight into Egypt*), c.1750, oil on canvas, 224 x 188.5 cm, Musée de la civilisation, Quebec City.

The Musée de la civilisation (MCQ) opened its doors in Quebec City in 1988. Established as a government corporation under the 1983 National Museums Act,[38] the MCQ is a museum dedicated to society, housing ethnographic, bibliophilic, numismatic, archival, and artistic collections and preserving and showcasing more than 225,000 objects, including over 6,000 works of art from prestigious collections. In 1995, the MCQ received a significant addition to its collection when the provincial government entrusted the institution with the holdings of the Séminaire de Québec. These included the entirety of the archives, established by the priests in 1663, as well as many works of art, notably the Séminaire's first acquisition: *Le repos de la Sainte Famille durant la Fuite en Égypte* (*The Holy Family Rest on the Flight into Egypt*), c.1750, attributed to the French painter Jean Restout (1692–1768). The holdings also consisted of liturgical artifacts such as the exceptional *Parement d'autel de l'Adoration des bergers* (*Altar Frontal with The Adoration of the Shepherds*), 1850, by the English artist Robert Clow Todd (c.1809–1866).[39]

Thanks to the acquisition of this invaluable collection, which was added to UNESCO's Memory of the World Register in 2007,[40] the MCQ gained an international profile. The museum also stands out for its extensive collection of First Peoples art, comprising approximately eight thousand objects representing nearly one hundred cultures across North America, South America, and Oceania. This collection plays a crucial role in promoting the heritage and culture of Indigenous nations by highlighting their diversity and originality.[41] The first acquisition dates back to 1959, when the art historian Gérard Morisset recommended the museum purchase a collection from the estate of Pierre-Albert Picard, who was a grand chief of the Wendat Nation. This collection has many significant pieces, including a chief's headdress from the early nineteenth century and a variety of artisanal works, such as moccasins, frock coats, basketry, wampum, and more.

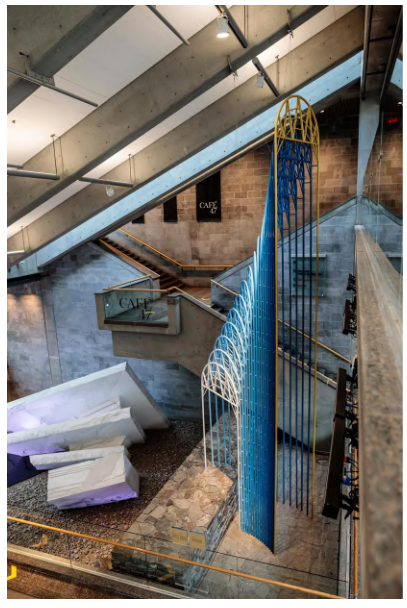


Once-known Wendat artist, chief headdress, eighteenth and early nineteenth centuries, moose hair, porcupine quills, fibre, blackened leather, wild turkey feathers, tin, 50 x 39 cm, Musée de la civilisation, Quebec City.

In the decades since, the museum's collection has continued to grow, generating remarkable exhibitions such as *Œil amérindien: Regard sur l'animal* (*The Amerindian Eye: A Look at the Animal*), 1991, and *Nous, les Premières Nations* (*We, the First Nations*), 2009. In 2012, the MCQ updated its 1989 policy on Indigenous Peoples in light of the United Nations Declaration on the Rights of Indigenous Peoples.[42] The museum had already committed, in 1992, to a major objective: promoting the self-determination of First Peoples and amplifying their voices in the creation of their histories. This commitment was reinforced by an institutional framework adopted in 2012.[43] The permanent exhibition *C'est notre histoire : Premières Nations et Inuit du XXI^e siècle* (*This Is Our Story: First Nations and Inuit in the 21st Century*)—and its accompanying publication, *Voyage au cœur des collections de Premiers Peuples*—received the Governor General's History Award for Excellence in Museums in 2014.[44]

As it celebrated its thirtieth anniversary in 2018, the MCQ reaffirmed its friendship with the Wendat Nation by issuing a call for proposals to create an artwork for its grand hall. *Les arches d'entente* (*The Arches of Understanding*), 2020, by Ludovic Boney (b.1981) was unveiled on June 21, 2021, during National Indigenous Peoples Day. The arch motif evokes Wendat longhouses, while the shades of blue reference both the provincial flag and the waters of the St. Lawrence River at the museum's doorstep.

The MCQ is housed in a remarkable building steeped in modernity and designed by the internationally renowned architect Moshe Safdie (b.1938), famous for creating Habitat 67 in Montreal and the National Gallery of Canada in Ottawa. Safdie's design for the museum artfully incorporates the surrounding historic architecture and includes the Maison Guillaume-Estèbe, an urban bourgeois residence built around 1752 and one of the few classical-style structures spared during the bombardments of the Battle of Quebec in 1759.





LEFT: Ludovic Boney, *Les arches d'entente* (*The Arches of Understanding*), 2020, aluminum, 830 x 350 x 150 cm, Musée de la civilisation, Quebec City. RIGHT: Guillaume-Estèbe House, built around 1752 and integrated into the Musée de la civilisation, Quebec City, date unknown, photograph by Pierre Soulard.

Safdie skillfully bridges past and present in his architecture, which flows seamlessly into the built fabric of Old Quebec. The MCQ's tower evokes both a lighthouse and a church, fitting harmoniously into the historic Lower Town, once renowned for its port and commercial activities and now celebrated for its tourism. The museum is located near Place Royale, an iconic site marking the city's colonial founding in 1608, for which it was entrusted with a special fund for enhancement and programming in 2021.[45] Firmly rooted in its own time, the MCQ received the 2023 Tourism Industry Award of the Year from the Quebec City Chamber of Commerce.[46]



The Musée de la civilisation, Quebec City, 2009, photograph by Claude Gagnon.

1989: *Territoires d'artistes, paysages verticaux* (*Artists' Territories, Vertical Landscapes*)

The outdoor exhibition *Territoires d'artistes, paysages verticaux* (*Artists' Territories, Vertical Landscapes*), which was organized by the Musée du Québec (now the Musée national des beaux-arts du Québec) and ran from June 15 to October 1, 1989, was a unique event in the capital's art history. When the museum had to close temporarily for an expansion, the curatorial team saw an extraordinary opportunity to promote contemporary and current art across the city.[47] Louise Déry, curator of contemporary art, invited several visual, literary, and sound artists from both Canada and abroad to produce works for various sites in Old Quebec and the Plains of Abraham, inspired by the verticality of Quebec City's natural landscape.[48]



Installation view of Melvin Charney's site-specific work in the exhibition *Territoires d'artistes, paysages verticaux* (*Artists' Territories, Vertical Landscapes*), organized by the Musée du Québec, Quebec City, 1989, photograph by Patrick Altman. © Estate of Melvin Charney / CARCC Ottawa 2025.

The city itself served as the common material for these artists: "The territory will become a canvas, a workshop, a gallery, a page, a darkroom, or a sound studio."[49] With its protective walls, steeples, chimneys, and staircases, not to mention a topography defined by a significant rise from the river, the city invited visitors to "follow a vertical trajectory."[50] During the summer of 1989, sculptures and installations briefly became landmarks throughout the urban landscape.

One of the most striking exhibited works, *L'escalier remonté* (*The Reimagined Staircase*), 1989, by the French artist Daniel Buren (b.1938), covered the flight of steps at the main entrance of the museum, which was closed to the public. This conceptual and minimal piece featured Buren's signature red and white stripes, creating a stark contrast to the austere colonnaded facade of the building. The Quebec City artist Jocelyn Gasse (b.1949) drew his inspiration from the city's very foundation, using the vertical face of Cap Diamant as the basis for a site-specific work. Another local artist, Danielle April (b.1949), designed a painted sculpture that referenced the city's church steeples. The Montreal artist Melvin Charney (1935–2012), best known for exploring the relationship between nature and architecture, contributed sculptures resembling wooden flags animated by the prevailing wind.



Photo-souvenir of Daniel Buren's site-specific work *L'escalier remonté* (*The Reimagined Staircase*) in the exhibition *Territoires d'artistes, paysages verticaux* (*Artists' Territories, Vertical Landscapes*), organized by the Musée du Québec, Quebec City, 1989, photograph by Patrick Altman. © Daniel Buren / ADAGP, Paris / CARCC Ottawa 2025.

Territoires d'artistes, paysages verticaux was accompanied by an exhibition catalogue and a compact disc.[51] The CD evokes the soundscape of Quebec City with music composed by Toronto artist Michael Snow (1928–2023), which was the subject of a performance in Youville Square. The poets Denise Désautels (b.1945) and Frédéric-Jacques Temple (1921–2020) and the photographer Angela Grauerholz (b.1952) produced works exclusively for the exhibition catalogue.

The 1989 exhibition embraced site-specific installation practices that had been explored in some alternative galleries about a decade earlier.[52] Twenty-five years before EXMURO's *Passages insolites* (*Unusual Passages*) exhibition, it anticipated the prominent role that the city's cultural institutions would give to contemporary and current art, both local and international, and the ways that art would be integrated into urban spaces.[53]

2000: Manif d'art—La Biennale de Québec

Manif d'art was established in 2000 under the name Manifestation internationale d'art de Québec (MIAQ). Its founder, Claude Bélanger (b.1961), then director of the artist-run centre L'Œil de Poisson, wanted to develop an internationally significant project to counter the exodus of young artists from Quebec City and showcase them on the national and international contemporary art stages.[54] The project aimed to unite the various actors of the city's cultural life—artists, artist-run centres, galleries, museums, and many others. Today, this contemporary art festival, the only one held in winter in North America, has matured into a key event on the cultural and tourist calendar of Quebec City.

François Morelli, *Le somnambule* (*The Somnambulist*), 2005–23, metal and wood, 227 x 701 x 91.5 cm, collection of the artist.

Since its first edition, Manif d'art has offered exhibitions in galleries and artist-run centres, as well as in the streets of the city, with the participation and support of more than fifty cultural organizations. In 2013, the event adopted its current name, Manif d'art—La Biennale de Québec. Four years later, the festival secured a partnership with the Musée national des beaux-arts du Québec, which has since hosted the event's main exhibitions in the Pierre Lassonde Pavilion, as well as offering gallery and outdoor programming.

In 2024, Manif d'art celebrated its eleventh edition with the exhibition *Les forces du sommeil: Cohabitations des vivants* (*The Strength of Sleep: The Cohabitations of All the Living*), featuring some thirty indoor and outdoor exhibition venues throughout the capital.[55] From February to April, the city pulsed to the creativity of more than one hundred artists exploring a wide range of expressive forms—film and video, sound art, printmaking, photography, ceramics and weaving, painting, sculpture, and installation. The curator of *Manif d'art 11*, Parisian Marie Muracciole, drew inspiration from Quebec's long winter, a time of dormancy for both the earth and humans, while also being attuned to the many shades of awakening. The diverse artworks displayed delved into myth, fiction, and dreams.



Cover of the catalogue for *Manif d'art 1, manifestation internationale d'art de Québec, du 1er septembre au 15 octobre 2000* (*Manif d'art 1—The Biennial of Quebec City, September 1–October 15, 2000*), graphic design by Paquebot Design.

Over the years, Manif d'art has also engaged in related activities, such as promoting mentorship, circulating works by Québécois artists abroad, and boosting the profile of local creators. The Young Curators program, supported by La Maison Simons and introduced during the ninth edition of Manif d'art to be a regular feature, offers smaller-scale exhibitions overseen by emerging curators.[56]

In 2005 and 2006, Manif d'art helped promote exhibitions by the installation artist Jocelyne Alloucherie (b.1947) in three European cities. The organization has also showcased Québécois exhibitions at major international biennials, such as those in Liverpool (2008 and 2010), Guadalajara (2012), and Birmingham (2019). It also organized a 2015 visual arts exchange between artists from Quebec City and Nantes, France. Manif d'art has received several awards for its work, including a Grand prix du tourisme québécois for the Quebec City region in 2006 and the Prix Ville de Québec in 2005 and 2017 for contributions to arts and culture.



Installation view of Jocelyne Alloucherie's solo exhibition *L'envers* (*The Reverse*) at the Canadian Cultural Centre, Paris, 2006, photograph by Brice Derez.

2008: Quebec City's Four Hundredth Anniversary

The celebrations for Quebec City's four hundredth anniversary marked the culmination of a years-long process that channelled the capital's creative energies into a cultural festival organized around the theme of encounter. Quebec City is a site of many memorable and transformative encounters: between Europe and the Americas, between France and England, between Indigenous and colonial peoples, between past and present, and between artists and their audiences. The 2008 commemoration offered hundreds of unique events in a variety forms, engaging art and the historic sites that shape the city's identity. These included open-air spaces such as public squares, parks, and waterfronts, as well as built spaces, like museums, churches, and art galleries.

The flurry of activities that took over the city began in the spring with the opening of the Hôtel-Musée Premières Nations in Wendake, near Quebec City.[57] This innovative complex includes the Huron-Wendat Museum, which is the result of a project coordinated by the Wendat Nation and is rooted in the traditional alliance between Indigenous culture and tourism that has flourished since the early nineteenth century. There were also events to mark the twentieth and seventy-fifth anniversaries, respectively, of the Musée de la civilisation (MCQ) and the Musée national des beaux-arts du Québec (MNBAQ). These milestones inspired a series of projects intertwining art and history across past and present. At the MNBAQ, the exhibition *Québec: Une ville et ses artistes*

(*Quebec: A City and Its Artists*) highlighted the contributions of twenty-two significant Quebec City artists, from Frère Luc (1614–1685) to Edmund Alleyn (1931–2004).[58]



Edmund Alleyn, *Lac Brome de la Suite québécoise* (*Lake Brome from the Quebec Suite*), 1973–74, acrylic on canvas and Plexiglas panels, 211 x 366 cm (canvas); 173 x 310 cm (angled panels), Musée national des beaux-arts du Québec, Quebec City.

This erudite exploration was complemented by the MNBAQ exhibition *C'est arrivé près de chez vous : L'art actuel à Québec* (*It Happened in Your Neighbourhood: Contemporary Art in Quebec*), which brought together works created over the previous fifteen years by around fifty artists from different generations, all influenced by the spirit and culture of the city. People were invited to immerse themselves in the vibrant creativity of the local art scene through a showcase of installations, tableaux vivants, experimental practices, sound creations, and video art. The installation *Mandala Naya, de la série Le déclin bleu* (*Mandala Naya, from the Blue Decline Series*), 2002, by Diane Landry (b.1958), used humble materials—plastic baskets and repurposed water bottles—controlled by an automated system to produce extraordinary shadow and light effects. The BGL collective produced *Perdu dans la nature (La piscine)* (*Lost in Nature [The Pool]*), 1998, an above-ground wooden pool that was described as a "scathing caricature of suburban aesthetics," which brought fame to the trio.[59]

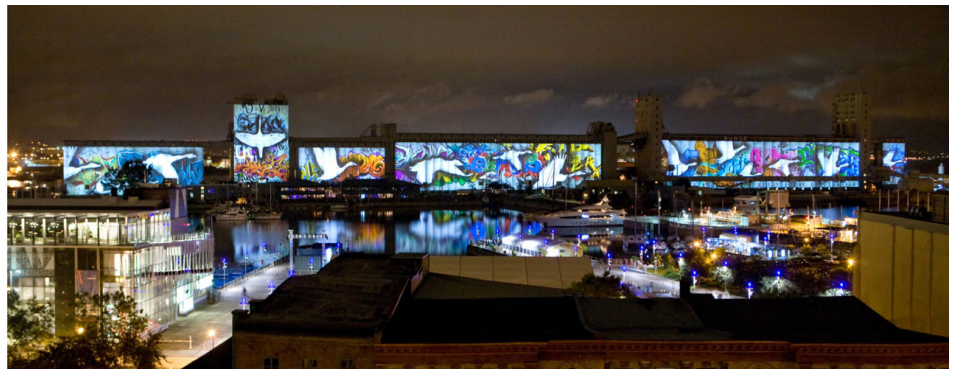


BGL, *Perdu dans la nature (La piscine)* (*Lost in Nature [The Pool]*), 1998, reclaimed and painted wood, 115 x 497 x 386 cm (pool); 200 cm (platform height), Musée national des beaux-arts du Québec, Quebec City.

At the heart of the celebrations was a tribute to Quebec City by the renowned multidisciplinary artist Robert Lepage (b.1957) and his production company, Ex Machina. The artist presented a dazzling multimedia work, *Moulin à images* (*Image Mill*), 2008–14, which showcased the evocative power of art and imagery as narrators of the city's history. Lepage drew on previously unreleased archives to craft a visual narrative that blended cartography, drawing, engraving, painting, photography, and video—a synthesis of artistic languages that has become the hallmark of his practice. Four centuries of cultural history unfolded in a mega-projection displayed on an extraordinary canvas formed by the eighty-one grain silos in the Port of Quebec.

Moulin à images, the largest multimedia projection in history, gave profound meaning to the anniversary celebrations through the impressive historical panorama it portrayed. It was such a staggering popular success that the city extended its run, with some variations, until the summer of 2013.





LEFT: Installation view of Robert Lepage and Ex Machina's projection *Moulin à images* (*Image Mill*), 2008–14, in the Old Port, Quebec City, date unknown, photograph by Nicolas Ruel. RIGHT: Installation view of Robert Lepage and Ex Machina's projection *Moulin à images* (*Image Mill*), 2008–14, in the Old Port, Quebec City, date unknown, photograph by Nicolas Ruel.

2014: EXMURO's *Passages insolites* (*Unusual Passages*)

The non-profit organization EXMURO was founded in 2007 by Vincent Roy, who serves as its co-executive director and artistic director. EXMURO stages and promotes multidisciplinary artistic projects in urban spaces, with the primary goal of displaying art outside traditional venues (hence its name, which means "beyond the walls").[60] EXMURO was inspired by major events such as the land art exhibition *Territoires d'artistes, paysages verticaux* (*Artists' Territories, Vertical Landscapes*), 1989, which highlighted Quebec City's enthusiasm for expressing art in urban spaces. In 2014, EXMURO launched the public art project with which it has been most closely associated: *Passages insolites* (*Unusual Passages*), 2014–23.



Installation view of Giorgia Volpe's work *Passage migratoire n° 2* (*Migratory Passage No. 2*), 2017, presented as part of *Passages Insolites* (*Unusual Passages*), Quebec City, 2017, photograph by Stéphane Bourgeois.

Passages insolites was an annual event that took place during the summer in Quebec City's historic and tourist districts. Viewers would follow a preset route to discover artworks designed to challenge them to see the urban environment with fresh eyes. The goal was to surprise and delight the public with unexpected encounters between art and architecture, fostering a sense of wonder. Over the years, several works were preserved to create a collection that could be presented in other locations. For example, the piece *Passage migratoire n° 2* (*Migratory Passage No. 2*) by Giorgia Volpe (b.1969) was featured in the 2017 edition of *Passages insolites* in Quebec City and later reimagined for a public exhibition in Örebro, Sweden, in 2022. Between 2014 and 2024, over two hundred artists of local, national, and international renown participated in *Passages insolites*.[61]

The summer 2023 edition provided an opportunity to highlight Indigenous communities on the public art stage. On June 21, National Indigenous Peoples Day, *Passages insolites* was launched with a smudging ceremony, followed by

traditional dances and songs led by a collective of Wendat women. The event took place at Place Royale, on the site of the first trading post in North America, where Notre-Dame-des-Victoires Church now stands—a spot rich with historical significance for both colonizers and First Nations.

In this edition, EXMURO added the *Passage intérieur* (*Interior Passage*) project to the event. This new initiative featured exhibition spaces within the Maison Hazeur at Place Royale, a building that served as the residence of the prosperous fur trader François Hazeur in the eighteenth century. Four artists were invited to take over one of the house's floors.

An installation by the French artist Baptiste Debombourg (b.1978), *Nature radicale* (*Radical Nature*), 2023, and a video by the Czech artist Daniel Pešta (b.1959), *Chain*, 2023, explored themes of destruction. The exhibition by the Opitciwan Atikamekw artist Eruoma Awashish (b.1980), *Kakike Ickote (Feu éternel)* (*Kakike Ickote [Eternal Fire]*), 2023, transformed the historic vaults—once used for commercial fur storage—into an animist sanctuary where ravens, bears, beavers, foxes, and moose lived side by side. Finally, the Wendake-born artist Ludovic Boney reflected on his community and the domestic spaces of the longhouse in his installation *Rassemblement familial* (*Family Gathering*), 2019.



Eruoma Awashish, *Apprivoiser son âme* (*Taming One's Soul*), 2021, taxidermied fox, felt, wooden bowl, water, tobacco, stones, sweetgrass, and bannock, 152.4 cm (diameter), collection of the artist. Installation view from the exhibition *Kakike Ickote (Feu éternel)* (*Kakike Ickote [Eternal Fire]*) at the Maison Hazeur, presented as part of *Passages Insolites* (*Unusual Passages*), Quebec City, 2023, photograph by Stéphane Bourgeois.



Community Builders

Artists in Quebec City have always played a significant role as community builders. Their creative power has brought together individuals from other sectors of society (political, religious, secular) whose innovative and persuasive visions have also contributed to making Quebec City the cultural epicentre it is today. This selection of community-building figures invites us to reflect on the early days of the colony and trace a path to the present. Our story begins with a builder inspired by her Catholic faith, a creator in words and embroidery who helped lay the city's cultural foundations. The story concludes centuries later, with a Wendat builder who has succeeded in rewilding today's art scene.

Marie de l'Incarnation (1599–1672)

The religious fervour of Marie de l'Incarnation, née Marie Guyart, is deeply rooted in her complex personality and strong sense of action. She was not only the superior of a religious community established during the early days of New France but also the author of nearly ten thousand letters and three autobiographical works.[1] These writings form a fascinating narrative of early colonial history, from her arrival in 1639 until her death in 1672. Many specialists from various fields continue to draw inspiration from them and from the life of this community builder who played such a pivotal role in fostering culture and the arts in Quebec City.

A woman of her time, Marie de l'Incarnation was skilled in the art of embroidery, which she taught to Indigenous and French schoolgirls newly settled in her cloistered monastery in the city. She is credited with creating the *Parement d'autel dit de l'éducation de la Vierge* (*Altar Frontal Known as The Education of The Virgin*), second half of the seventeenth century, which attests to the high quality of her embroidery work.





LEFT: Hugues Pommier (attributed), *Portrait de mère Marie de l'Incarnation* (*Portrait of Mother Marie de l'Incarnation*), 1672, oil on canvas, 100 x 77 cm, Pôle culturel du monastère des Ursulines, Quebec City. RIGHT: Ursuline Monastery, Quebec City, 2012, photograph by Jean Gagnon.

Widowed at nineteen, the Frenchwoman, then known as Marie Guyart, entrusted her son's upbringing to her sister and joined the Ursulines of Tours, her hometown, in 1631. Eight years later, she embarked for New France. She founded the first educational institution offering instruction for young girls in a wooden monastery in Quebec City's Lower Town, which at the time had a population of barely 240 and looked like a trading post. Gifted with a keen business sense, Marie de l'Incarnation managed the everyday affairs of the school and the girls' seminary. In 1642, she designed and oversaw the construction of the Ursulines' new stone monastery and chapel in the Upper Town.[2]

A woman of letters, Marie de l'Incarnation was a prolific and skilled writer in her native French, but she also devoted herself to learning Indigenous languages, first Algonquian and later Iroquoian, which she learned with the help of Jesuits and subsequently taught to her fellow nuns.[3] She went on to compile dictionaries, including a catechism in Wendat and later in Algonquin.[4] Her artistic talents were expressed through embroidery and needlework, and her pieces were characterized by a refinement typical of French artistry. This work was carried on by her successors—notably Marie Lemaire des Anges (1641–1717), the likely creator of the *Parement d'autel dit de la Nativité* (*Altar Frontal Known as The Nativity*), second half of the seventeenth century.



Marie de l'Incarnation (née Marie Guyart) (attributed), *Parement d'autel dit de sainte Marie-Madeleine pénitente* (*Altar Frontal Known as Saint Mary Magdalene Penitent*), second half of the seventeenth century, watercolour on glue-prepared wood, 88 x 163.5 cm, Musée des Ursulines de Québec, Pôle culturel du monastère des Ursulines, Quebec City.

Marie de l'Incarnation played a central role in the spiritual life of Quebec City's small community, nurturing it by providing sacred ornaments, liturgical garments, and furnishings to the Ursuline Chapel for religious celebrations. These items were acquired through her connections with religious communities and noble patrons in Paris. During the liturgical celebrations of Quebec City's religious calendar, the precious treasure of sacred ornaments was displayed to the faithful as a reflection of the Ursulines' artistic and spiritual dedication.

The nuns also practised the art of gilding, which involves applying a thin layer of gold leaf to sculptures or wooden ornamentations,[5] as well as decorative painting, primarily on sculptures. In the seventeenth century, when the creation of a sacred visual heritage was flourishing in Quebec City, the Ursulines initiated an ornamental artistic tradition that subsequent generations of nuns and students would carry on.





LEFT: Artist unknown, gilded pedestal, seventeenth century, wood, plaster, gold and pigment, 23 x 26 x 26 cm, Pôle culturel du monastère des Ursulines, Quebec City.
RIGHT: Émile Brunet, *Monument de Marie de l'Incarnation* (*Monument to Marie de l'Incarnation*), 1942, bronze, Musée des Ursulines de Québec, Pôle culturel du monastère des Ursulines, Quebec City.

Marie de l'Incarnation's contribution to the cultural life of Quebec City remains significant to this day. Her artistic legacy endures through the Pôle culturel du Monastère des Ursulines, an organization established by the religious community in 2017 to manage its archives, collections, and museum.[6] The Centre Marie-de-l'Incarnation, founded in 1964, continues to promote the history of the Ursulines and their founder,[7] who was proclaimed the Mother of New France by the Quebec Parliament in the nineteenth century. Marie de l'Incarnation was beatified by Pope John Paul II in 1980 and canonized by Pope Francis in 2014.[8]

François de Laval (1623–1708)

Monsignor François de Laval is regarded as the founder of the Catholic faith in New France. When he arrived in 1659, he laid the foundations of the powerful Canadian Catholic Church as a vicar, and fifteen years later, in 1674, he was granted his diocese. The first bishop of Quebec exercised his spiritual power over a network that would encompass thirty-five parishes by the end of his episcopate in 1690. In the realm of the arts, his contribution lies in his support for religious art in the city.





LEFT: Artist unknown, *François de Laval, premier évêque de Québec* (*François de Laval, First Bishop of Quebec*), 1708, print, Musée de la civilisation, Quebec City. RIGHT: Claude Chauchetière, *On [Mgr de Laval] donne la confirmation la 1re fois* (*We [Mgr de Laval] Administer Confirmation for the First Time*), c.1686, pen and wash on paper, 20 x 15.5 cm, illustration from *Narration annuelle de la Mission du Sault depuis la fondation jusqu'en 1686* (*Annual Narrative of the Mission of the Sault from its Foundation Until the Year 1686*), Archives départementales de la Gironde, Paris.

The construction and ornamentation of new places of worship spurred both artistic imports and local production. In this regard, the influence of Mgr. de Laval, who significantly increased the importation of sacred works from Paris and encouraged the development of local artistic careers, was fundamental. For

example, during the earliest religious ceremonies in Notre-Dame de Québec, which gained cathedral status when Laval was appointed bishop in 1674, he celebrated the Eucharist using a gift from King Louis XIV: a gilded silver chalice and a paten richly adorned with scenes from the life of the Virgin.





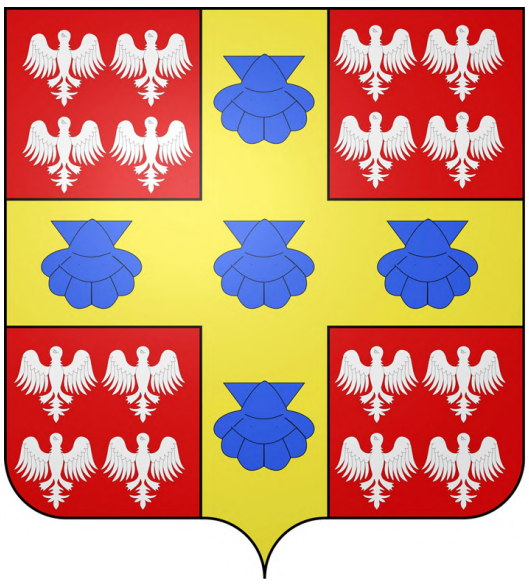
OBJECT AT LEFT IN LEFT IMAGE: Artist unknown, *Patène* (*Paten*), 1850 or later, silver, gold, 1.2 cm (height), 19.3 cm (diameter), Musée de la civilisation, Quebec City. OBJECT AT RIGHT IN LEFT IMAGE: Nicolas Dolin (attributed), *Calice* (*Chalice*), 1850 or later, gold, silver, 31.8 cm (height), 19 cm (diameter), Musée de la civilisation, Quebec City. RIGHT: Charles Huot, *La cour intérieure du Séminaire de Québec* (*The Inner Courtyard of the Séminaire de Québec*), c.1902, oil on canvas, 38.6 x 51.6 cm, Musée national des beaux-arts du Québec, Quebec City.

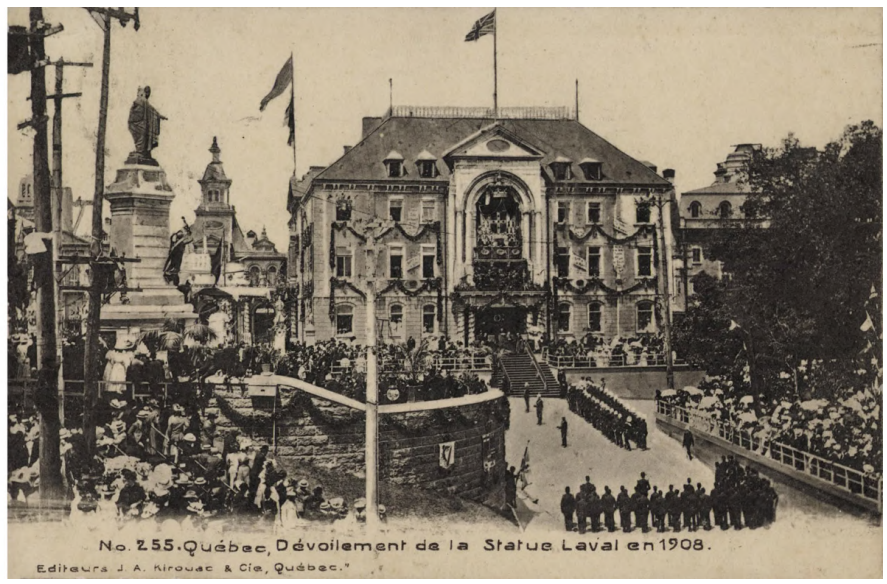
As modest as their exteriors may be, Quebec City's churches have remarkable interiors, adorned with sumptuous liturgical accessories crafted in Paris (paintings, sculptures, and silverworks) and designed to instruct, inspire, and sustain religious fervour. Since the Council of Trent (1545–63),[9] richly decorated churches filled with paintings, sculptures, and sacred furnishings have embodied the divine. This perfect harmony between art and Catholic faith can be difficult to grasp in today's pluralistic Western societies, where secularism has become a key principle of governance.

Laval also left an important cultural legacy with the founding of the Séminaire de Québec in 1663. This institution—dedicated to training priests (at the Grand Séminaire) and educating young French, Canadian, and Indigenous students (at the Petit Séminaire)—became the religious, intellectual, scientific, and artistic centre of New France.

Today, the sixteen alerions, single cross, and five shells from the Laval family coat of arms continue to serve as symbolic emblems of the Séminaire de Québec and, by extension, of Université Laval, which was founded by the seminary in 1852. As the first French-language institution of higher learning in the Americas and the sixth university in Canada, it honours François de Laval through its name.

In 1908, the sculptor Louis-Philippe Hébert (1850–1917) also honoured Laval with a majestic monument unveiled before a crowd of fifty thousand people during Quebec City's tricentennial celebrations.[10] In 2014, in recognition of his role as the founding father of the Canadian Catholic Church, Laval was proclaimed a saint by Pope Francis.



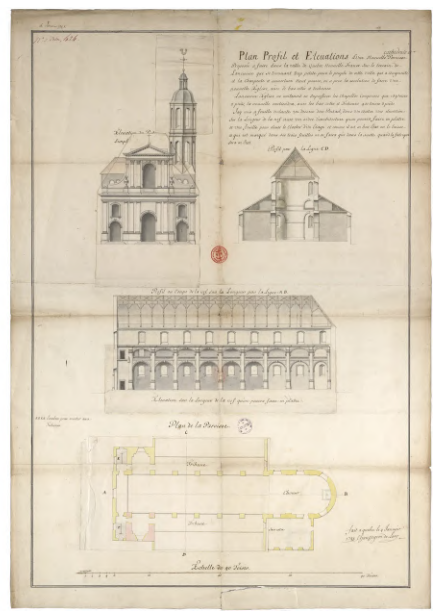


LEFT: Université Laval's coat of arms, created in 1951 by Robert D. Watt, Chief Herald of Canada, assisted by the heralds of the Canadian Heraldic Authority. RIGHT: J.A. Kirouac & Cie, *Dévoilement de la statue Monseigneur François de Laval en 1908* (*Unveiling of the Statue of Monsignor François de Laval in 1908*), 1908/9, postcard, 9 x 14 cm, Bibliothèque et Archives nationales du Québec, Montreal.

Gaspard-Joseph Chaussegros de Léry (1682–1756)

The French engineer, architect, and urban planner Gaspard-Joseph Chaussegros was a patient community builder who, "through the diversity and scope of his work in military engineering, civil and religious architecture, and urban planning," left his mark on various aspects of life in New France.[11] His most remarkable contribution to Quebec City is undoubtedly the fortified wall of the Upper Town. He conceived it in 1716 but began to supervise its construction only in 1745.





LEFT: Marie-Anne Loir (attributed), *Gaspard-Joseph Chaussegros de Léry, fils* (*Gaspard-Joseph Chaussegros de Léry, Son*), 1751–52, oil on canvas, 80.8 x 64.9 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: Gaspard-Joseph Chaussegros de Léry, *Profil et élévations d'une nouvelle cathédrale et paroisse proposés à faire dans la ville de Québec* (*Profile and Elevations of a New Cathedral and Parish Proposed for the City of Quebec*), 1745, Archives nationales d'outre-mer, Aix-en-Provence.

This career military officer and son of an engineer was initially sent to Quebec City in 1716 on a temporary mission as a manager of French colonies. His task was to evaluate a fortification project designed by the general engineer of the navy, who had conceived it from France without ever seeing Quebec City. Chaussegros returned to France in 1717 with his own proposal for military defence, including drawings and plans for the fortifications and a citadel. He came back to the capital in 1719 as chief engineer to the king of France for Canada. This prestigious title led him to work not only in Quebec City but also in Montreal and Niagara. He eventually settled in the capital, marrying Marie-Renée Legardeur de Beauvais, a young woman of high colonial society whose status allowed Chaussegros to add the aristocratic "de Léry" to his surname.

The king's chief engineer left his mark on Quebec City by successfully adapting the highly codified urban planning regulations imposed by Paris to local conditions. Pragmatic in his approach, Chaussegros de Léry proposed residential construction measures suited to the climate, fire risks, and sanitation challenges of the city. These measures gave rise to an urban landscape characterized by a style of French Classicism marked by uniformity and simplicity: dual-pitched roofs instead of mansard roofs, simplified wooden frameworks, firewalls, masonry floors, and a lack of wooden ornamentation, among other features. This rational architecture did not always win the favour of the colony's elites, who were deeply influenced by the codes of Parisian court society and eager to emulate its opulence.

Chaussegros de Léry's work in Quebec City is also evident in the architecture of symbols of power, both civil and religious. On the civil side, he undertook a renovation of Château Saint-Louis, the governor general's official residence in the city, completed in 1723. On the religious side, he designed the plans for and oversaw the expansion of Notre-Dame de Québec Basilica-Cathedral starting in 1744.[12] But it is his contributions to military architecture that are the most recognized today. The engineer's patience was severely tested when it came to his plans for the city's fortifications.



Old Quebec, Quebec City, 2014, photograph by Philippe Renault.

Meanwhile, his citadel project on the heights of Cap Diamant took shape only in the 1820s, a century after the engineer had drawn up the plans. Thanks to Chaussegros de Léry's fortified wall, which still stands in the capital today, the Historic District of Old Quebec was added to the UNESCO World Heritage List in 1985.

George Ramsay, 9th Earl of Dalhousie (1770–1838)

Lord Dalhousie, governor general of Upper and Lower Canada from 1820 to 1828, governed the colony from Quebec City, where he became one of the capital's most progressive community builders. The full-length portrait by the American silhouettist Jarvis Frary Hanks (1799–1853) beautifully captures the commanding presence of this high-ranking leader, depicted against the instantly recognizable landscape of the city. After the Catholic Church, Lord Dalhousie can claim the distinction of being the first true patron and art collector in Quebec City in the nineteenth century.



Jarvis Frary Hanks, *Sir George R. Dalhousie*, c.1828, cut silhouette in black paper with bronze details pasted on a mount with grey wash on the foreground on wove paper, 23 x 5 cm, Library and Archives Canada, Ottawa.

From the outset, the Scottish aristocrat detested the capital, with its narrow, dirty, and noisy streets, which reminded him of Paris[13]—not to mention the old Château Saint-Louis, built in 1647, whose "filthy state" and "the wretched condition of its furniture"[14] seemed unworthy of the governor general of the British Empire's American dominions. During Lord Dalhousie's eight years in office, the official residence underwent a transformation: its rooms were furnished and decorated in a contemporary style and its walls adorned with paintings and prints. Driven by keen curiosity and a passion for architecture and the visual arts, the colony's viceroy introduced a progressive influence into various aspects of the intellectual, scientific, and artistic life of the capital. His actions created a breach in the narrow hold long exercised by the Catholic clergy. At Lord Dalhousie's urging, Canada's first English-language literary society, the Literary and Historical Society of Quebec, was founded in 1824.

To better understand the new territories he governed, Lord Dalhousie surrounded himself with topographic artists, primarily English-speaking Scots or Britons, who accompanied him on his travels to document Canada's landscapes and features through drawings. The career military officers John Elliott Woolford (1778–1866), James Pattison Cockburn (1779–1847), and John Crawford Young (c.1788–1859) worked closely with Lord Dalhousie and his entourage, who avidly collected their works. It was Young who designed the obelisk commemorating the deaths of the Marquis de Montcalm and Major-General James Wolfe during the Battle of the Plains of Abraham—a monument that Dalhousie unveiled on the day of his final departure from Quebec City.

Charles Ramus Forrest (c.1786–1827) was also among Lord Dalhousie's favourites during the two years he spent in Quebec City, from 1821 to 1823. The watercolourist brought a unique modernity to the capital's panoramas with his ability to capture their picturesque qualities and beauty in luminous, clear, and highly stylized compositions. The Scottish-born James Smillie Jr. (1807–1885) arrived in the capital at the age of fourteen with his artistically gifted family; he became the city's first engraver and took advantage of Lord Dalhousie's patronage to perfect his engraving skills in London, England. Upon his return, Smillie engraved views by Cockburn and Young and contributed to the publication of *Picture of Quebec* (1829), the city's first illustrated guidebook.





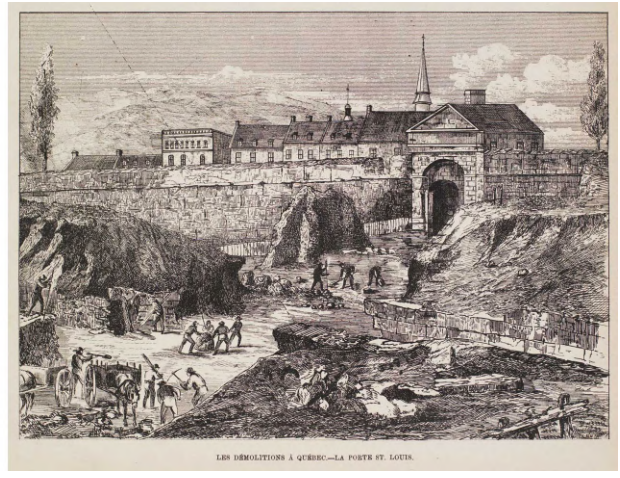
LEFT: Charles Ramus Forrest, *Quebec Taken from the House of James Caldwell*, 1822, watercolour over graphite on wove paper, mounted on wove paper, 46 x 72 cm, National Gallery of Canada, Ottawa. RIGHT: Laurent Amiot, *Coupe présentée à George Taylor* (*Cup Presented to George Taylor*), 1827, silver, 30.7 x 16.8 x 16.7 cm, National Gallery of Canada, Ottawa.

On the francophone side, Lord Dalhousie was focused exclusively on the master silversmith Laurent Amiot (1764–1839), from whom he commissioned several works during the 1820s. Notably, it was to Amiot that Lord Dalhousie entrusted the design of the *Coupe présentée à George Taylor* (*Cup Presented to George Taylor*), 1827, for the launch of the ship *Kingfisher*. This piece, without parallel in local silverwork during the first half of the nineteenth century, was the result of a collaboration involving Amiot and the sculptor François Baillairgé (1759–1830), who is believed to have designed the cup's unicorn-head handle, and Smillie, who is thought to have engraved the main face of the vessel.[15] This object is a perfect embodiment of the vitality sparked by Lord Dalhousie within Quebec City's nineteenth-century visual arts scene.

Frederick Temple Hamilton Blackwood, 1st Marquess of Dufferin (1826–1902)

Lord Dufferin, the newly appointed governor general, arrived in the recently formed Dominion of Canada in 1872. At that time, Quebec City was in such a state of disrepair that it required a facelift and modernization to be worthy of its status as the seat of the provincial government. As the representative of Queen Victoria in Canada, Lord Dufferin strengthened ties between the city and Great Britain by raising the funds needed for its restoration. In this way, Lord Dufferin contributed significantly to Quebec City's enhancement in the late nineteenth century.





LEFT: Notman & Fraser, *Carte de cabinet du portrait de son Excellence Lord Dufferin, gouverneur général du Canada* (*Cabinet Card of the Portrait of His Excellency Lord Dufferin, Governor General of Canada*), 1872, cabinet card, 10.9 x 16.5 cm, London Public Library, Ontario. RIGHT: Artist unknown, "Les démolitions à Québec—La porte St. Louis" ("Demolitions in Quebec City—St. Louis Gate"), illustration from *L'opinion publique*, vol. 2, no. 37 (September 14, 1871), page 445, Bibliothèque et Archives nationales du Québec, Montreal.

Lord Dufferin's tenure is largely defined by his reaction to the destruction of Quebec City's heritage through the indifference of the local authorities. After the British garrison left the city in 1871, the defensive military structures, including the walls and gates surrounding the old city, were deemed unnecessary. Four access gates (Prescott Gate, Palais Gate, Hope Gate, and Saint-Louis Gate) were demolished because their passageways were thought to be too narrow for the traffic leading to the new activity centres expanding outside the city. In 1875, Lord Dufferin—scandalized by the degradation of the capital's historical wealth—created a beautification plan, tailored to the needs of a modern city. His vision included wider gates, an extension of the terrace on Cap Diamant, restoration of the walls, and the creation of a pedestrian-friendly rampart walk encircling the old city.



Wm. Notman & Son, *Château Frontenac and Dufferin Terrace, Quebec City, QC, 1915 (?)*, c.1915, silver salts on glass, gelatin dry plate process, 10.1 x 12.6 cm, McCord Museum, Montreal.

Under Lord Dufferin, the Citadel became the governor general's summer residence—and a place where he regularly stayed. He was also instrumental in promoting the Château style that would come to define the architecture of Old Quebec, most notably with the Château Frontenac inaugurated in 1893. At Dufferin's request, the terrace in front of the hotel—originally built in 1838—was extended according to plans devised by the engineer and architect Charles Baillairgé (1826–1906), who quadrupled its length. Inaugurated in 1879, the spectacular promenade, now known as Dufferin Terrace, was adorned with pavilions and offered a highly picturesque view of the St. Lawrence River, drawing the eye westward to the tip of Île d'Orléans and Montmorency Falls. This unique panorama continues to captivate both locals and tourists from around the world today.

Even though Quebec City belonged to the modern Renaissance era and was shaped by flourishing French Classicism, Lord Dufferin was captivated by the Middle Ages and by Romanticism. With the architect William H. Lynn (1829–1915), he staged a mythical medieval atmosphere for the city, dramatizing its military past, its stone walls sheltering convents and monasteries, and its gates with their neo-Gothic ornamentation reminiscent of European castles and the French city of Carcassonne (restored by Eugène Viollet-le-Duc (1814–1879) in the mid-1800s). Inspired by this picturesque aesthetic, Lord Dufferin envisioned Quebec City as a future tourist destination and aimed to imbue it with a

romantic aura. His decision to rebuild the city's fortifications and gates would, a century later, become the principal reason for Old Quebec's inclusion on the prestigious UNESCO World Heritage List.

Louis-Athanase David (1882–1953)

From 1919 to 1936, Provincial Secretary Louis-Athanase David was the architect of Quebec's first cultural policy.[16] He implemented a series of measures that endowed the capital with major cultural institutions.[17] His three-fold vision was to "form an artistic elite to guide our people's tastes toward beauty," to "express the soul of a people through enduring works," and to "offer artists—whether musicians, sculptors, or painters—the necessary encouragement for their creations."[18] David began with the idea of a national museum, but his ambitions grew to creating literary prizes, expanding education, awarding scholarships, and more. His policies led to the establishment of the first public fine arts school in Canada, the École des beaux-arts de Québec, inaugurated in 1922, and the Musée de la province de Québec (now the Musée national des beaux-arts de Québec), which opened in 1933.

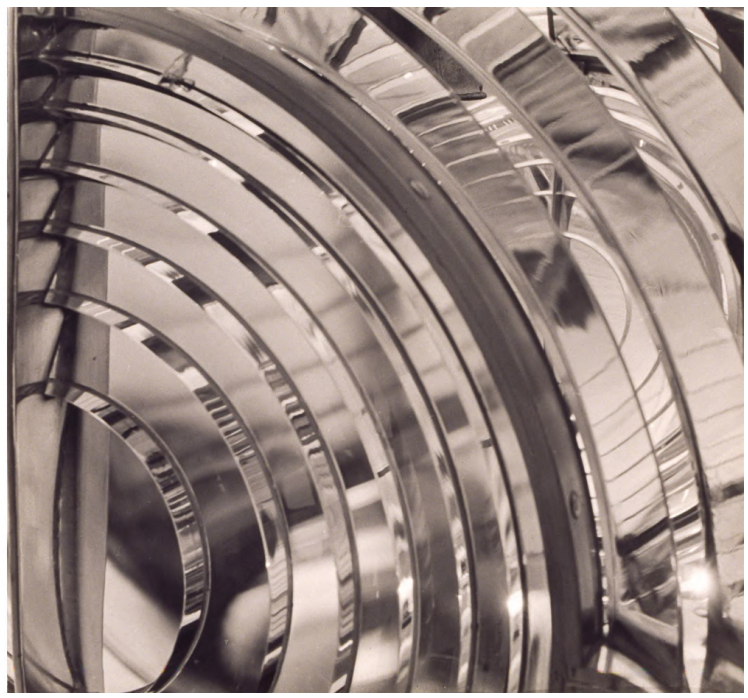




LEFT: Portrait of Athanase David, c.1915, photographer unknown. RIGHT: Pierre-Aimé Normandeau, *Médaille de l'École des beaux-arts de Québec* (*Medal of the École des beaux-arts de Québec*), 1928–31, bronze, 7.4 cm (diameter), Musée national des beaux-arts du Québec, Quebec City.

The French model dominated in Quebec City since the early days of colonization in the seventeenth century, and it was this artistic tradition that David strongly believed in and linked to the cultural identity of French Canada. The academic tradition and French art were thus favoured as the primary references in art education in the city. In the 1800s, when the city had no art school, those who were interested in pursuing a professional career often had to go to France to complete their training. For David, "drawing on Quebec's French past" provided a foundation for establishing "the North American specificity" of the province.[19] The artists Alfred Pellan (1906–1988) and Omer Parent (1907–2002) and the art historian Gérard Morisset (1898–1970) were among those who benefited from enhanced scholarships for studying abroad, which allowed them to pursue training in Paris.





LEFT: Lida Moser, *Atelier des plâtres à l'intérieur de l'École des beaux-arts* (*Plaster Workshop Inside the École des beaux-arts*), 1950, photograph, Bibliothèque et Archives nationales du Québec, Montreal. RIGHT: Omer Parent, *Sans titre* (*Untitled*), 1948, gelatin silver print, 26.5 x 27.7 cm, Musée national des beaux-arts du Québec, Quebec City.

An idealist, David seemed intent on "creating a vision for Quebec's cultural development."[20] The Provincial Museums Act of 1922 called for the establishment of two museums dedicated to the study of history, science, and fine arts: one in Quebec City and one in Montreal. Ultimately, only the Musée de la province de Québec, built on the Plains of Abraham, came to fruition. David served on the jury responsible for selecting the artworks that would form the core of the national collection in the new museum, which opened its doors in 1933. These initial acquisitions, made as part of a government program to support the arts, shared a unifying theme: Quebec's landscapes—both urban and rural—depicted under snowy conditions.[21]

One of these first purchases, *Le pont de glace à Québec* (*The Ice Bridge in Quebec*), 1920, by the Montreal painter Clarence Gagnon (1881–1942), offers an Impressionist vision of the Quebec landscape. "The term ice bridge refers to a marked passageway on the frozen surface of the St. Lawrence River. When the most well-known of these formed between Québec and Lévis, it was a festive event. It facilitated economic exchanges and unique social interactions."[22] The line of sleds crossing the bridge are brought to life with vivid colours, and the background is rendered in an Impressionist style, dotted with luminous strokes of paint. This work was selected not only to showcase the beauty of the land but also to define "a painting of the French-Canadian soul."[23] This idea, which aligned with David's political vision and his nationalist convictions, would also guide the future museum.



Clarence Gagnon, *Le pont de glace à Québec* (*The Ice Bridge in Quebec*), 1920, oil on canvas, 56.7 x 74.5 cm, Musée national des beaux-arts du Québec, Quebec City.

Gérard Morisset (1898–1970)

The scholarly community builder Gérard Morisset distinguished himself in the capital as the first adjunct professor of art history courses at the Faculty of Arts at Université Laval in 1952 and as director of the Musée de la province de Québec (now the Musée national des beaux-arts du Québec) from 1953 to 1965. Morisset laid the foundations for the discipline of art history in the province, steering it toward professionalization. His legacy is so profound that one of the prestigious Prix du Québec awards was named in his honour in 1992.

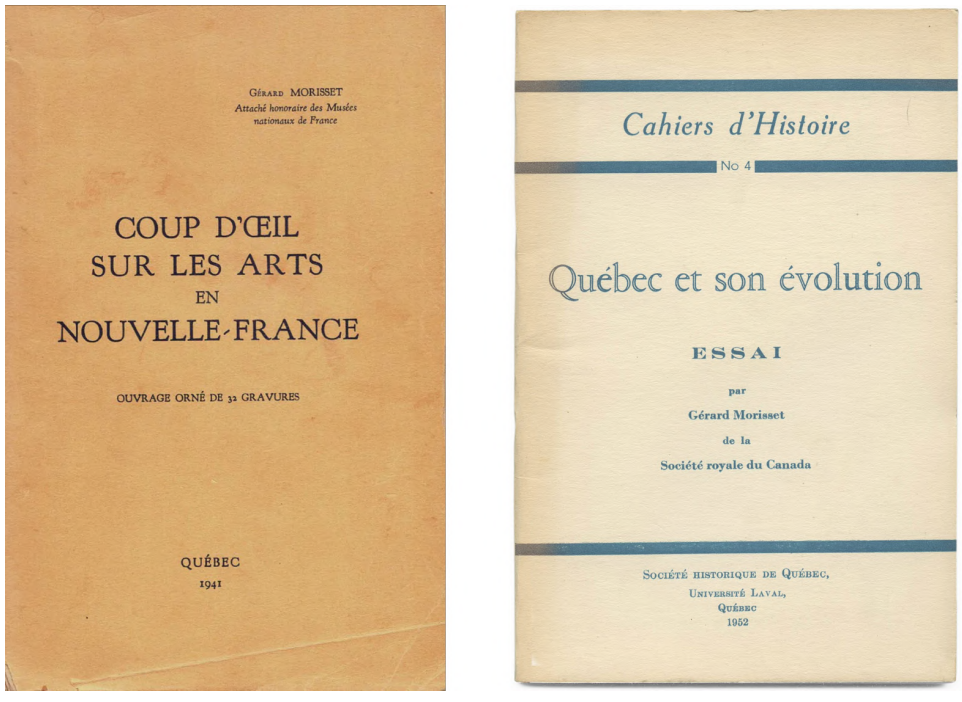


Gérard Morisset, c.1945, photographer unknown.

A staunch defender of the ideology of resistance to modernity, Morisset continuously nurtured a mythical vision of New France, which he viewed as an extension of the motherland. With passion and nostalgia, he constantly recounted the story of a rich past whose precious artifacts, victims of ignorance and neglect, were under threat of disappearance. He successfully persuaded government authorities of the need to preserve heritage assets. From 1937 to 1969, he worked on a comprehensive inventory of the province's artworks. The ambitious project marked the beginning of art historical practice in the province.

The inventory stands as one of Morisset's most significant contributions to the history of Quebec art. He led a small team that conducted fieldwork across the province, with the goal of creating a systematic and reasoned record of *all* works of art in Quebec—from the major arts (architecture, sculpture, painting, and silversmithing) to the minor (ironwork, bookbinding, cabinetry, pottery,

domestic crafts, and chasuble-making). The project emphasized the value of traditional French Canadian heritage and assembled an impressive "wealth of information through object studies, archival research, interviews with individuals preserving oral memories of places, and documentary searches in available publications, particularly parish monographs."[24] Morisset's inventory did not, however, address Indigenous art and paid little attention to the province's artistic production from the late nineteenth and early twentieth centuries. The next generation of art historians, trained in universities and "often influenced by the cultural and social approaches developed starting in the 1960s," would soon work to fill these gaps.[25]



LEFT: Cover of *Coup d'œil sur les arts en Nouvelle-France*, by Gérard Morisset (Quebec City: Les éditions Dugall Ltée, 1941). RIGHT: Cover of the essay *Québec et son évolution*, by Gérard Morisset, *Cahiers d'Histoire*, no. 4 (1952).

For Morisset, the Inventaire des œuvres d'art du Québec was never an end in itself but rather a means to interpret and disseminate the history of art in the province. It is difficult to overstate the scope of his achievements in outreach and popularization.[26] "Drawing on the extensive information he gathered, Morisset self-published ten books on the arts in Quebec during the 1940s and 1950s, including his first survey, *Coup d'œil sur les arts en Nouvelle-France* (1941)," and he also contributed to twenty-five collective works and wrote some 160 newspaper articles and 145 journal articles up to 1968.[27] He delivered hundreds of lectures and hosted radio talks in 1941 and 1942. Beginning in 1944, Morisset participated in a radio series, *La voix du Canada*, aimed at a European French audience and broadcast via shortwave until 1953. His dedication to the history of art established him as one of the most prominent intellectuals in the province.

Morisset's contributions to Quebec City were most notable through his decade-long role as the director of the Musée de la province. The nationalism he so passionately championed was reflected in numerous acquisitions of both historical and modern Quebec art for the museum's collections, as well as in exhibitions that toured Canada and abroad. The museum's first building has been called Gérard-Morisset Pavilion since 1991. In 1992, the Prix Gérard-Morisset—given to individuals for their efforts to preserve Quebec's cultural heritage—was established. Today, it is one of several awards of the prestigious Prix du Québec, awarded annually by the provincial government.



The Musée provincial du Québec, Quebec City, 1944, photograph by Léopold Arcand.

Jean-Paul L'Allier (1938–2016)

As mayor from 1989 to 2005, Jean-Paul L'Allier is regarded as a key builder of Quebec City's identity as a cultural capital in the twenty-first century. His impact on the arts in the city is immense, and his legacy is still clearly visible decades after his time in office. The son of a baker, L'Allier had a distinguished career as a legal educator, diplomat, and provincial politician in Robert Bourassa's 1970s Liberal government before he was elected the capital's thirty-fifth mayor. The city was transformed under his administration, and culture became the central pillar of its development.



Jean-Paul L'Allier, 2016, photograph by Yan Doublet / *Le Soleil*.

The economic and urban revitalization that L'Allier brought to Quebec City is best symbolized by the Saint-Roch district. For nearly a century, from 1865 to 1960, rue Saint-Joseph had been the major commercial and entertainment artery of the neighbourhood—so much so that it was nicknamed the Broadway of Quebec City. But like so many streets in cities all over North America, it fell victim to urban flight. In the 1970s and 1980s, rue Saint-Joseph was in decline, and the Saint-Roch neighbourhood languished, its once-vibrant shops and restaurants replaced by parking lots and empty storefronts. The one bright spot was that

artist-run centres and alternative galleries began to flourish in the area, taking advantage of the low rents in a struggling neighbourhood.

As revitalization efforts took hold in the 1990s and 2000s, L'Allier oversaw the creation of a large urban park, which was named in his honour in 2017. Bordering this park, two major hubs of artistic activity were established. On côte d'Abraham, the Méduse complex (1993) brought together various artist-run centres. Further east, on boulevard Charest, a former corset factory dating back to the late nineteenth century was restored and turned into a home for Université Laval's École d'art (1993). Equipped with numerous studios, workshops, and creative laboratories, the industrial-style building stands as one of the most remarkable landmarks in the district.



Université Laval's École d'art, La Fabrique Building, Charest Boulevard East, Quebec City, 2012, photograph by Aquastephie.

Under L'Allier's administration, public art also proliferated in the capital in the early 2000s. The alternative art spaces that had first begun to appear in the 1970s reached their full potential during his tenure. *Éclatement II* (*Burst II*), 1998, a massive fountain by the sculptor Charles Daudelin (1920–2001), was built during this revitalization period. Evoking the collision of tectonic plates and the importance of water to Quebec City's economy, the monumental work draws inspiration from another of Daudelin's fountains, *Fontaine l'Embâcle* (*Ice Dam Fountain*), 1984, which he created for Place du Québec in Paris.





LEFT: Charles Daudelin, *Éclatement II* (*Burst II*), 1998, sculpture-fountain and water basin, three steel elements, the largest measuring 5.4 x 7.2 m, basin: 6 m (diameter), Place de la Gare, Quebec City. © Fiducie Charles and Louise Daudelin / CARCC Ottawa 2025. RIGHT: Charles Daudelin, *Fontaine l'Embâcle* (*Ice Dam Fountain*), 1984, sculpture-fountain, Muntz metal and landscaping, Tarn granite, water features and lighting, 1.9 x 8.4 x 4.8 m, Place du Québec, Paris. © Fiducie Charles and Louise Daudelin / CARCC Ottawa 2025.

Because of the development fostered by L'Allier, a network of diverse enterprises—ranging from theatre, cinema, advanced technology, and video games to business and urban planning schools—began to emerge, forming a vibrant and youthful urban fabric. This transformed the Saint-Roch district into a trendy hub and Quebec City's new cultural quarter in the 2000s. L'Allier's success at bringing together urban development, culture, and heritage is recognized worldwide. Every two years since 2009, the Organization of World Heritage Cities[28] has awarded the Jean-Paul L'Allier Prize for Heritage to a member city distinguished by its achievements in the conservation, enhancement, and management of a property listed on UNESCO's World Heritage List.

The Simons Family

In modern societies, commerce and fine arts are inextricably linked. While art comfortably occupies its own market niche at the top of our socio-economic pyramid, the fusion of the two sectors sometimes creates a new and dynamic space—such as happened with the Maison Simons department store chain in Quebec City. For decades, the Simons family, one of the great cultural patrons of the capital, has contributed to the promotion of art by encouraging appreciation for the city's architectural heritage, enriching its urban landscape,[29] and fostering a passion for contemporary visual arts in its stores. *La cime* (*Treetop*), 2018, by Giorgia Volpe (b.1969)—a work of public art commissioned by the Simons family for their store at Galeries de la Capitale—exemplifies this commitment.[30]



Gordon Donald Simons, Barbara Lynn Schneider, and their sons Richard and Peter Simons, date unknown, photograph by Simon Séguin-Bertrand / *Le Droit*.

Taking the form of a tree seemingly unfolding from the ceiling, with branches covered in papier-mâché and repurposed fabrics, Volpe's work evokes the delicate nature of both the environment and the social fabric. The Simons family has woven itself into the social fabric of Quebec City and now enjoys a reputation that extends far beyond the province's borders. The company's success, even its prosperity, is deeply rooted in the history of the first commercial artery of the Upper Town, côte de la Fabrique, which was laid out by the surveyor-engineer Jean Bourdon (1601–1668) in 1640. The Maison Simons headquarters at 20 côte de la Fabrique—once the site of a seventeenth-century tavern and later a nineteenth-century haberdashery—was founded in Quebec City in 1840 and remains an exceptional heritage gem.

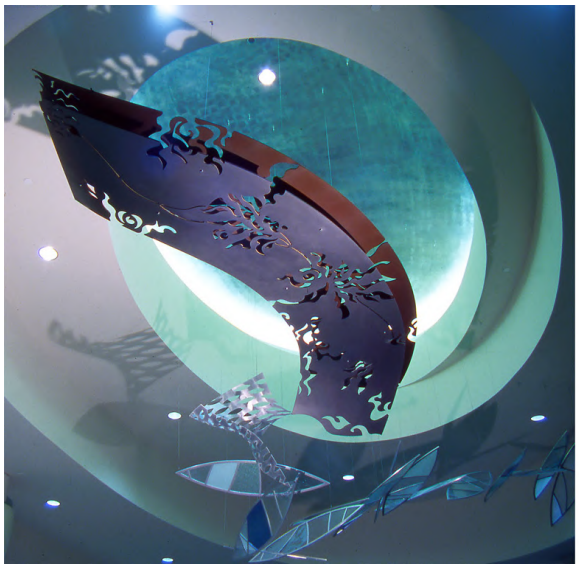




LEFT: La Maison Simons on côte de la Fabrique, Quebec City, 1920s, photographer unknown. RIGHT: La Maison Simons on côte de la Fabrique, Quebec City, 2014, photograph by Jean Gagnon.

Gordon Donald Simons (1929–2018) was the driving force behind the fusion of retail and fine arts. A passionate supporter of culture, he championed everything from the Opéra de Québec and the Orchestre symphonique de Québec to the Quebec Winter Carnival. His enthusiasm for the visual arts was passed on to his sons, Peter and Richard Simons, who have managed the Old Quebec business since 1996, overseeing an expansion across Canada. "Whether through architecture, design, or visual arts, each of our stores is an opportunity for you to learn about an exceptional local artist and for us to share the art we love best."[31]

One of those local artists, Danielle April (b.1949), created the work *Au fil d'une vie* (*Thread of a Life*), 1999, for the Maison Simons store in Sherbrooke. Its sinuous, translucent forms are suspended from the store's illuminated ceiling, much like the minimalist mobile sculpture *Solstice*, n.d., by Guido Molinari (1933–2004), in the grand Simons store in downtown Montreal.





LEFT: Danielle April, *Au fil d'une vie* (*Thread of a Life*), 1999, glass, titanium, and aluminum, dimensions variable, La Maison Simons, Carrefour de l'Estrie, Sherbrooke. RIGHT: Guido Molinari, Michel Dallaire (designer), *Solstice*, n.d., glass, 8 m, La Maison Simons, Montreal. © Estate of Guido Molinari / CARCC Ottawa 2025.

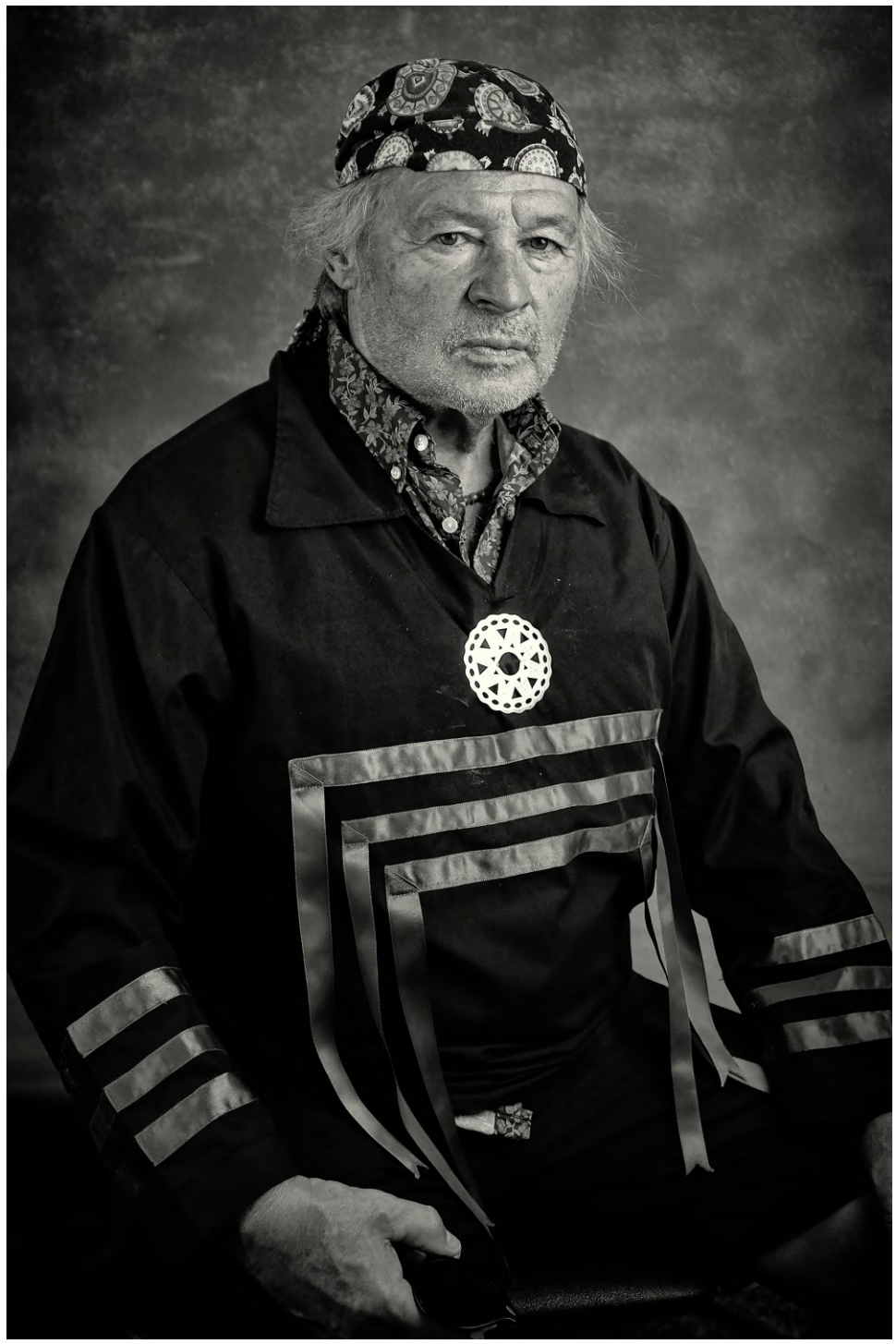
Once found exclusively in churches, art—from minimalist landscape sculptures to paintings to animated colourful murals in glass—now reaches crowds of faithful consumers in the refined spaces of Simons stores. In addition to facilitating these unexpected encounters between contemporary art and shoppers browsing for bargains, the company has been developing a new online marketplace called Fabrique 1840 since 2018. This platform showcases the work of hundreds of Québécois and Canadian artisans, using a name that nods to the nineteenth-century origins of the Simons family business.[32] The family itself remains firmly grounded in the present, though, embracing both art and craftsmanship in their physical and virtual stores, which serve as the new temples of the modern consumerist era.

Guy Sioui Durand (b.1952)

The sociologist, performance artist, art historian, poet, and educator Guy Sioui Durand is one of the most dedicated builders of the contemporary Quebec art scene as it has evolved over the past half-century.[33] His vision, deeply rooted in his Wendat culture and concerned with community self-determination and ideological self-management, has helped shape Quebec City's network of alternative galleries, now known as artist-run centres.

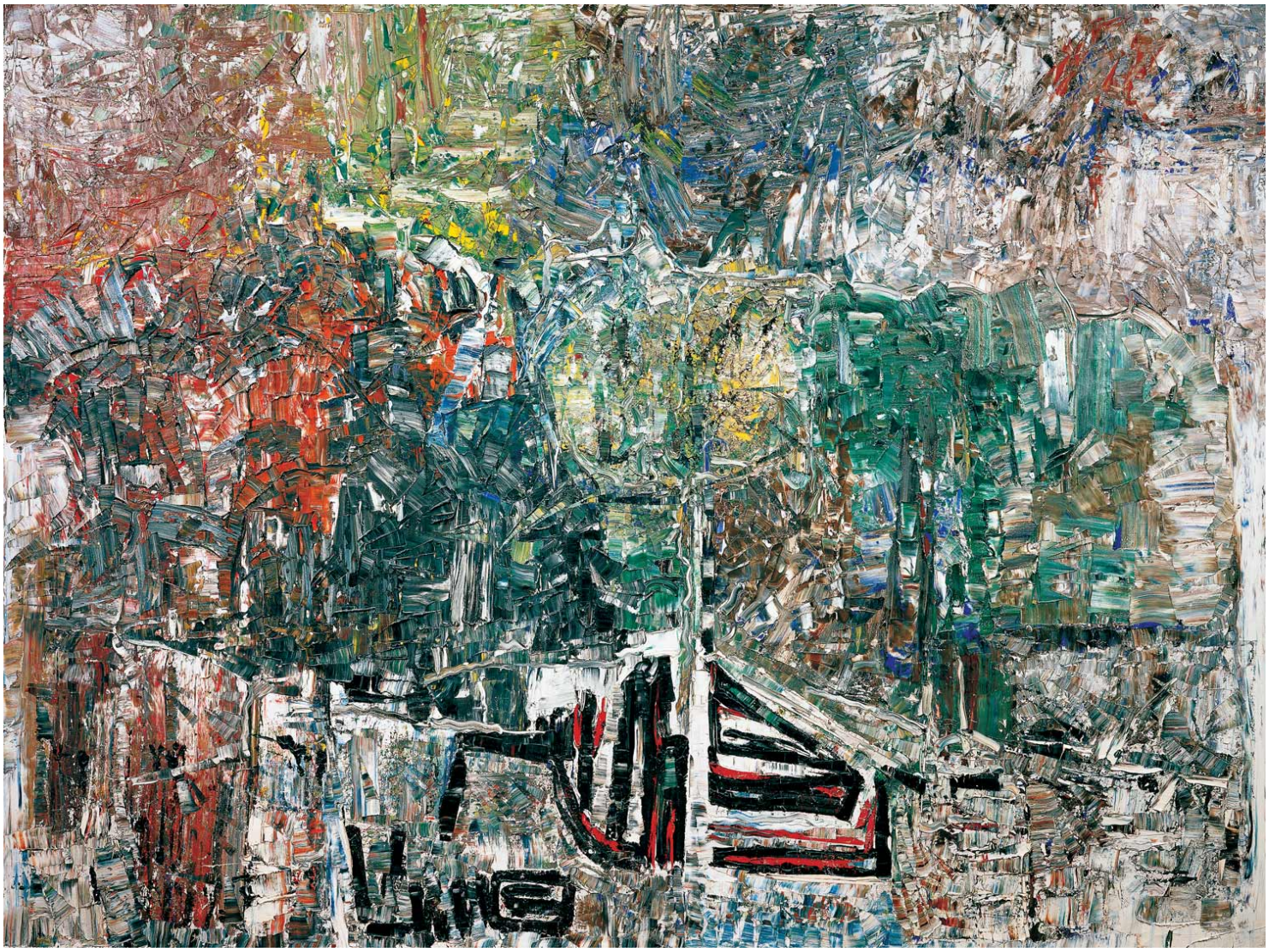
During his sociology studies, Sioui Durand forged a lasting partnership with the publisher and activist Richard Martel (b.1950). In 1978, they co-founded the magazine *Inter, art actuel*, a publication that remains active to this day.[34] Sioui Durand has been a significant contributor, focusing on contemporary art practices such as performance, installation, poetry, and multimedia. His rational and avant-garde critiques have established him as one of the most respected advocates for politically engaged experimental art that challenges the institutional and capitalist models of contemporary society. In 1997, Sioui Durand published his doctoral thesis as *L'art comme alternative*, a substantial essay that became a landmark in the historiography of art in Quebec. In the book, he examines the emergence and proliferation of artist-run centres and collectives throughout Quebec from 1976 to 1996.[35]

Sioui Durand is at the forefront of the significant movement advocating for the recognition of harms caused to Indigenous Peoples by assimilation, destruction, and discrimination. He leverages his experience as an educator in service of the Kiuna Institution, an Indigenous college located in the Abenaki community of Odanak in central Quebec. In 2011, this pioneering college began offering the province's first college-level diploma program focused on revitalizing the culture, languages, and traditions of First Peoples.[36]



Martin Akwiranoron Loft, *Portrait of Guy Sioui Durand*, 2023, digital photograph.

Sioui Durand's art historical writings also offer incisive analyses of the work of Indigenous artists, such as Caroline Monnet (b.1985) and Kent Monkman (b.1965),[37] and non-Indigenous artists, notably Jean Paul Riopelle (1923–2002). Sioui Durand has highlighted Riopelle's ability "to see, decode, and memorize every significant fragment, every human or animal trace of a territory, weaving them into his creations."[38] He underscores Riopelle's deep affinity with Indigenous knowledge tied to the land and its topography,[39] as exemplified in *L'étang—Hommage à Grey Owl* (*The Pond—Homage to Grey Owl*), 1970, a work dedicated to the legendary trapper and set against the dense and luminous vastness of the Canadian forest.[40]



Jean Paul Riopelle, *L'étang—Hommage à Grey Owl* (*The Pond—Homage to Grey Owl*), 1970, oil on canvas, 299.5 x 400 cm, Montreal Museum of Fine Arts. © Estate of Jean Paul Riopelle / CARCC Ottawa 2025.

After he participated in the exhibition *Yahndawa' : Portages entre Wendake et Québec* (*Yahndawa': Portages between Wendake and Quebec*), 2023, at the Huron-Wendat Museum,[41] Sioui Durand co-founded, with Teharihulen Michel Savard and Manon Sioui, Ahkwayaonhkeh, the first Wendat artist-run centre in Quebec City, housed within the Méduse co-operative. "In its first year, Ahkwayaonhkeh presented four exhibitions exploring the motif of the moccasin, paying tribute to the centre's name, which means 'at the old moccasins.'"[42] Today, the visionary builder continues to weave connections between Quebec City's French and Indigenous communities, shifting perceptions and practices in ways that transform—and even "rewild"—creative territories through the collaboration of all involved.

Robert Lepage (b.1957)

The versatile, groundbreaking, and unifying community builder Robert Lepage finds his anchor in his multidisciplinary creation, production, and performance company, Ex Machina, founded in Quebec City in 1994. A playwright, actor, director, and filmmaker, Robert Lepage is a native of the capital and was raised in a modest family home in the Montcalm neighbourhood. After studying acting at the Conservatoire de Québec from 1975 to 1977, Lepage travelled to Paris in 1978 to continue his education under the French director Alain Knapp (b.1936), whose teaching emphasized improvisation, play, and collective creation. Throughout his acclaimed career, Lepage has consistently applied these

principles and has influenced progressive creative circles not only in Quebec City but throughout the province.



Robert Lepage performing in the play *887*, which he created with Ex Machina, at the Théâtre du Nouveau Monde, Montreal, 2016, photograph by Erick Labbé.

The 1980s marked a breaking down of barriers between artistic practices, fostering the creation of multidisciplinary works. This helped shape the early work of Lepage, whose creations straddled the boundaries between the performing arts, theatre, performance, and the visual arts. In 1994, Lepage founded Ex Machina, a company with a theatrical focus characterized by its openness to a diversity of genres and its strong reliance on new technologies. Ex Machina blends the performing arts—dance, opera, and music—with recorded arts such as cinema, video, and multimedia.

Moulin à images (*Image Mill*), 2008–14, a spectacular architectural projection and a highlight of the celebrations for Quebec City's four hundredth anniversary, exemplifies this intersection of disciplines. Lepage's most recent work, *Le projet Riopelle* (*The Riopelle Project*), 2023, created to mark the centenary of the birth of Jean Paul Riopelle, continues this tradition. The four-hour play presents thirty tableaux vivants inspired by Riopelle's life, each one a small masterpiece of visual ingenuity. The stage showcases Lepage's boundless creativity: at one point, the scene transforms into a dazzling painting from Riopelle's series Icebergs, 1977, a visual memory of the icebergs the painter had seen from a seaplane with his friend Champlain Charest. The play also recalls pivotal moments in Quebec's history, such as the signing of the *Refus global* manifesto by the Automatistes, including Riopelle, in 1948.





LEFT: Installation view of Robert Lepage and Ex Machina's projection *Moulin à images* (*Image Mill*), 2008–14, in the Old Port, Quebec City, date unknown, photograph by Nicolas Ruel. RIGHT: Installation view of Robert Lepage and Ex Machina's projection *Moulin à images* (*Image Mill*), 2008–14, in the Old Port, Quebec City, date unknown, photograph by Nicolas Ruel.

In 1997, Lepage founded the Caserne Dalhousie, a multimedia production centre located in a former fire station on rue Dalhousie, a heritage building with eclectic architecture. In 2019, Lepage and Ex Machina moved to the newly established Le Diamant Theatre, on Place D'Youville at the entrance of Saint-Jean Gate. Lepage could not have imagined a better setting for his "diamond" than Quebec City, which he describes as "a city of creation: that is its wealth, with increasingly bold and diverse artistic offerings."[43]



A performance of *Le projet Riopelle* (*The Riopelle Project*), created by Robert Lepage and Ex Machina, at Duceppe, Montreal, 2023, photograph by Danny Taillon.



Where to See

Works by Quebec City artists can be found in numerous public and private collections in Canada and internationally. Although the following institutions hold the works listed below, they may not always be on view. This list contains only the works held in public collections in Canada discussed and illustrated in this book.

Art Gallery of Ontario

317 Dundas Street West
Toronto, Ontario, Canada
416-979-6648
ago.ca



Robert Clow Todd, *The Ice Cone, Montmorency Falls, Québec*, c.1845
Oil on canvas
51.2 x 67.9 cm



Cornelius Krieghoff, *Montmorency Falls*, 1853
Oil on canvas
91.4 x 121.9 cm



Cornelius Krieghoff, *The Steamship Quebec*, 1853
Oil on canvas
68 x 93.5 cm



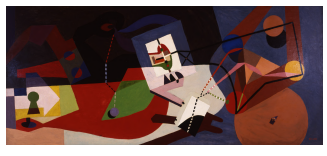
Cornelius Krieghoff, *The Narrows on Lake St. Charles*, 1859
Oil on canvas
36.1 x 54 cm



Jean Paul Lemieux, *Janvier à Québec* (*January in Quebec City*), 1965
Oil on canvas
106.4 x 151.5 cm

Art Windsor-Essex

401 Riverside Drive West
Windsor, Ontario, Canada
519-977-0013
artwindsoressex.ca



Alfred Pellan, *Peintre au paysage* (*Painter in Landscape*), c.1935
Oil on canvas
79 x 180 cm

Beaverbrook Art Gallery

703 Queen Street
Fredericton, New Brunswick, Canada
506-458-2028
beaverbrookartgallery.org



Cornelius Krieghoff,
***Merrymaking*, 1860**
Oil on canvas
88.9 x 121.9 cm

Canadian Museum of History

100 Laurier Street
Gatineau, Quebec, Canada
1-819-776-7000
historymuseum.ca



Mrs. Paul Thomas, basket, 1911 or earlier
Sweet grass, wood
11.2 cm (height), 21.3 cm (outside diameter)



Francis Back, *Scène de traite, Québec, 1628* (*Trading Scene at Quebec, 1628*), 1994
Watercolour pencil
42 x 60 cm (framed); 38.7 x 57 cm (image)

Château Ramezay Museum

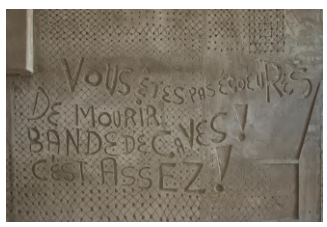
280 Notre-Dame Street East
Montreal, Quebec, Canada
514-861-3708
chateauramezay.qc.ca



Henry Daniel Thielcke, *Présentation d'un chef nouvellement élu au Conseil de la tribu huronne de Lorette* (*Presentation of a Newly Elected Chief to the Council of the Huron Tribe of Lorette*), 1840
Oil on canvas
127 x 107 cm

Grand Théâtre de Québec

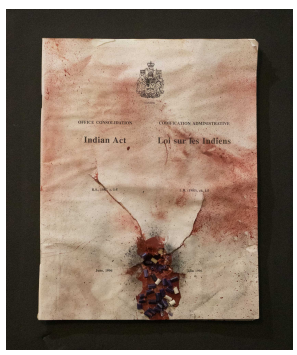
269 René-Lévesque Boulevard East
Quebec City, Quebec, Canada
418-643-8131
grandtheatre.qc.ca



Jordi Bonet, *Mort – Espace – Liberté* (*Death – Space – Freedom*) or *Passé, présent, future* (*Past, Present, Future*) (detail), 1969
Three-panel mural, bas-relief in cement on metal mesh
Approximately 1,200 square metres

Huron-Wendat Museum

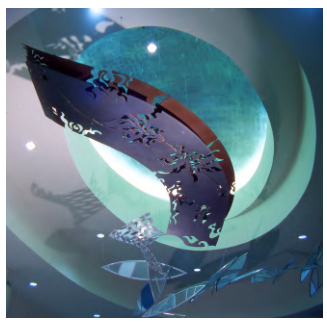
15 Place de la Rencontre
Wendake, Quebec, Canada
418-847-2260
museehuronwendat.ca



Teharihulen Michel Savard, *Réciprocité* (*Reciprocity*), 2009
Mixed media
35.5 x 29 cm

Maison Simons (Carrefour de l'Estrie)

3050 De Portland Boulevard
Sherbrooke, Quebec, Canada
819-829-1840
simons.ca



Danielle April, *Au fil d'une vie* (*Thread of a Life*), 1999
Glass, titanium, and aluminum
Dimensions variable

Maison Simons (Downtown Montreal)

977 Sainte-Catherine Street West
Montreal, Quebec, Canada
514-289-1840
simons.ca



Guido Molinari, Michel Dallaire (designer), *Solstice*, n.d.
Glass
8 m

McCord Stewart Museum

690 Sherbrooke Street West
Montreal, Quebec, Canada
514-861-6701
musee-mccord-stewart.ca



Once-known artist, wampum belt, eighteenth century
Shell: northern quahog (*Mercenaria mercenaria*), knobbed whelk (*Busycon carica*); hide fibre: hemp
7.5 cm (width) x 0.3 cm (depth) x 99 cm (length)



Once-known artist, *The Two Dog Wampum*, 1721–81
Shell: northern quahog (*Mercenaria mercenaria*), knobbed whelk (*Busycon carica*); hide: deer buckskin (*Odocoileus virginianus*); fibre; pigment: red ochre
20 x 0.5 x 238 cm (with fringes); 20 x 0.5 x 169.5 cm (without fringes)



Charles Duval, *Hausse-col décoratif* (*Ornamental Gorget*), 1798–1800
Silver
15 cm (diameter)



Livernois & Bienvenu, *L'ancien Collège des Jésuites, Québec, QC, vers 1870* (*Old Jesuit monastery from tower of basilica, Quebec City, QC, about 1870*), c.1900
Gelatin silver print
12.4 x 19.5 cm



Wm. Notman & Son, *Château Frontenac and Dufferin Terrace, Quebec City, QC, 1915 (?)*, c.1915
Silver salts on glass, gelatin dry plate process
10.1 x 12.6 cm

Méduse

650 Côte d'Abraham, Suite 3-82
Quebec City, Quebec, Canada
418-640-9218
meduse.org



Diane Landry, *Brise-glace* (*Icebreaker*), 2013
Video, 9 min 50 sec, video performance for HD projection or video loop monitor

Monastère des Augustines

77 Des Remparts Street
Quebec City, Quebec, Canada
418-694-1639
monastere.ca



Unknown French artist, *Ciboire* (*Ciborium*), 1641
Vermeil
31 cm (height)



Frère Luc (né Claude François), *Assomption de la Vierge* (*Assumption of the Virgin*), 1671
Oil on canvas
205.7 x 157.5 cm



Ursuline Workshop of Quebec, *Chasuble*, c.1720
Silk, gold, silver
125.5 x 76 x 6 cm



Unknown Canadian artist, after an unknown French artist, *Le cardinale de Richelieu* (*Cardinal Richelieu*), 1754 (after the 1639 original)
Oil on canvas
112.5 x 80 cm



Antoine Plamondon, after Jean-Baptiste Guérin, *L'abbé Philippe-Jean-Louis Desjardins* (*The Abbé Philippe-Jean-Louis Desjardins*), c.1826–30
Oil on canvas
72.3 x 60.3 cm

Montreal Museum of Fine Arts

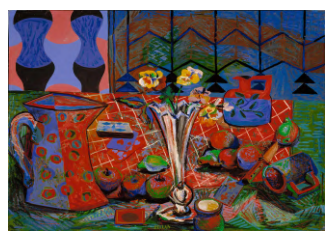
1380 Sherbrooke Street West
Montreal, Quebec, Canada
514-285-2000
mbam.qc.ca



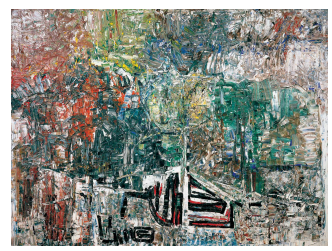
Joseph Légaré, *Québec vue de la Pointe-Lévis* (*View of Quebec City from Pointe De Lévy*), c.1840–42
Oil on canvas
90 x 120 cm



Charles Huot, *La leçon de couture* (*The Sewing Lesson*), 1886
Oil on canvas
66 x 126 cm



Alfred Pellan, *Les pensées* (*Pansies*), c.1935–37
Oil on canvas
81.5 x 100.5 cm



Jean Paul Riopelle, *L'étang—Hommage à Grey Owl* (*The Pond—Homage to Grey Owl*), 1970
Oil on canvas
299.5 x 400 cm



Kent Monkman, *Les castors du roi* (*The King's Beavers*), 2011
Acrylic on canvas
243.8 x 213.4 cm

Musée d'art de Joliette

145 Père-Wilfrid-Corbeil Street
Joliette, Quebec, Canada
450-756-0311
museejoliette.org



Claudie Gagnon, *Collections, le temps suspendu* (*Collections, Time Suspended*), 2014
Glass, steel, aluminum
200 x 300 x 300 cm

Musée de la civilisation

85 Dalhousie Street
Quebec City, Quebec, Canada
418-643-2158
mcq.org



Once-known St. Lawrence Iroquoian creator, axe head, 1000–400 BCE
5.6 x 14 x 2 cm



Nicolas Dolin (attributed), *Calice* (*Chalice*), 1850 or later
Gold, silver
31.8 cm (height), 19 cm (diameter)



Artist unknown, *Patène* (*Paten*), 1850 or later
Silver, gold
1.2 cm (height), 19.3 cm (diameter)



Artist unknown, *François de Laval, premier évêque de Québec* (*François de Laval, First Bishop of Quebec*), 1708
Print



Pierre Dulin, *Saint Jérôme entendant la trompette du Jugement dernier* (*Saint Jerome Hearing the Trumpet of the Last Judgment*), 1717
Oil on canvas
242 x 193.5 cm



Jean Restout (attributed), *Le repos de la Sainte Famille durant la Fuite en Égypte* (*The Holy Family Rest on the Flight into Egypt*), c.1750
Oil on canvas
224 x 188.5 cm



Once-known Wendat artist, chief headdress, eighteenth and early nineteenth centuries
Moose hair, porcupine quill, fibre, blackened leather, wild turkey feathers, tin
50 x 39 cm



Théophile Hamel, *Autoportrait au paysage* (*Self-Portrait in the Landscape*), c.1841–43
Oil on canvas
140 x 119.5 cm



Zacharie Vincent Telario-lin, *Les chutes de Lorette* (*Lorette Falls*), c.1860
Oil on cardboard
48 x 60.6 cm



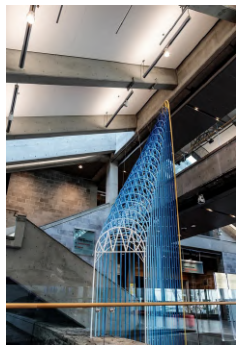
Once-known Wendat artist, fan, c.1860
Ostrich and blackbird feathers, birch bark, wool, moose hair, porcupine quill
41 x 29.5 x 7 cm



Once-known Wendat artist, skirt and redingote dress, c.1875
Wool, cotton, silk, moose hair, porcupine quill
120 x 90 cm



Zacharie Vincent Telario-lin, *Autoportrait* (*Self-Portrait*), c.1875–78
Oil on canvas
62 x 53 cm



Ludovic Boney, *Les arches d'entente* (*The Arches of Understanding*), 2020
Aluminum
830 x 350 x 150 cm

Musée national des beaux-arts du Québec

179 Grande Allée West
Quebec City, Quebec, Canada
418-643-2150
mnbaq.org



Frère Luc (né Claude François), *L'ange gardien* (*The Guardian Angel*), 1671
Oil on canvas
248 x 159.5 cm



Marie-Anne Loir (attributed), *Gaspard-Joseph Chaussegros de Léry, fils* (*Gaspard-Joseph Chaussegros de Léry, Son*), 1751–52
Oil on canvas
80.8 x 64.9 cm



Antoine Benoist, after Richart Short, *Vue du Palais épiscopal et de ses ruines, comme elles paraissent sur la montagne depuis la Basse-Ville* (*A View of the Bishop's House with the Ruins, as They Appear in Going Up the Hill from the Lower to the Upper Town*), 1761
Etching
35 x 50.5 cm (paper);
32.4 x 50.5 cm (image)



François Baillairgé, *Académie d'homme assis, de trois quarts dos, la tête penchée vers l'avant* (*Academic Drawing of a Seated Male, Three-Quarter Back View, Head Tilted Forward*), c.1778–81
Red chalk and graphite on paper
53.5 x 38.5 cm



François Baillairgé, *Vue de Paris, de la chambre de François Baillairgé* (*View of Paris from the Room of François Baillairgé*), 1780
Charcoal on paper
41 x 24.3 cm



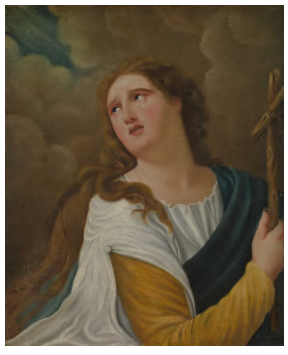
François Baillairgé, *Projet de figure de proue du navire « Royal Edward » (bâbord)* (*Figurehead Design for the Ship "Royal Edward" [Port]*), 1793
Watercolour on paper
38.5 x 51.2 cm



François Baillairgé, *Projet de figure de proue du navire « Royal Edward » (tribord)* (*Figurehead Design for the Ship "Royal Edward" [Starboard]*), 1793
Watercolour on paper
39 x 52.4 cm



Unknown artist, after Hervey Smythe, *Vue de la prise de Québec, le 13 septembre 1759* (*View of the Taking of Quebec, September 13, 1759*), 1797
Steel engraving with watercolour highlights
35.9 x 47.8 cm (paper); 31.5 x 46.7 cm (image)



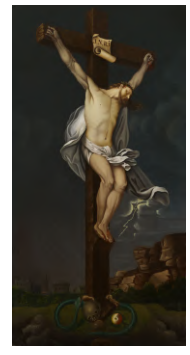
Jean-Baptiste Roy-Audy, *Sainte Marie-Madeleine* or *La Madeleine en pleurs* (*Saint Mary Magdalene* or *The Weeping Magdalene*), 1819
Oil on canvas
69.5 x 58 cm



Laurent Amiot, *Encensoir* (*Censer*), c.1820
Silver
24.2 cm (height) x 11.5 cm (diameter)



Jean-Baptiste Roy-Audy, *Le baptême du Christ* (*The Baptism of Christ*), 1821
Oil on canvas
199.6 x 104 cm



Jean-Baptiste Roy-Audy, *Le Christ en croix* (*Christ on the Cross*), 1823
Oil on canvas
200.7 x 104.4 cm



Joseph Légaré, *La vision de Saint Roch* (*The Vision of Saint Roch*), c.1825
Oil on canvas
77.5 x 115.6 cm



Jean-Baptiste Roy-Audy, *Autoportrait* (*Self-Portrait*), 1826
Oil on canvas
66.2 x 54.5 cm



Jean-Baptiste Roy-Audy, *Le docteur François-Olivier Boucher* (*Doctor François-Olivier Boucher*), c.1826–31
Oil on canvas
65.8 x 55.7 cm



Jean-Baptiste Roy-Audy, *Madame François-Olivier Boucher, née Marie-Luce Deligny* (*Mrs. François-Olivier Boucher, née Marie-Luce Deligny*), c.1826–31
Oil on canvas, 65.9 x 55.9 cm



Joseph Légaré, *Le massacre des Hurons par les Iroquois* (*The Massacre of the Hurons by the Iroquois*), 1827–28
Oil on canvas
63 x 83.8 cm



James Pattison Cockburn, *La porte Dalhousie, Québec* (*Dalhousie Gate, Quebec City*), c.1829
Watercolour on paper
15.2 x 23.8 cm



James Pattison Cockburn, *La place du marché, Québec* (*Market Place, Quebec City*), 1829/30
Watercolour and graphite on paper
27 x 37.4 cm



James Pattison Cockburn, *Le cône de glace de la chute Montmorency* (*The Ice Cone of Montmorency Falls*), c.1830
Watercolour, graphite, with gouache and gum arabic highlights on paper mounted on cardboard
39.5 x 55.2 cm



Gerome Fassio, *Giovanni Domenico Balzaretti*, c.1835–40
Watercolour on ivory
6.9 x 5.6 cm



Gerome Fassio, *Madame Giovanni Domenico Balzaretti, née Madeleine Romain* (*Mrs. Giovanni Domenico Balzaretti, née Madeleine Romain*), c.1835–40
Watercolour on ivory
6.5 x 5.5 cm



Joseph Légaré, *Paysage au monument à Wolfe* (*Landscape with Monument to Wolfe*), c.1845
Oil on canvas
132.4 x 175.3 cm



Joseph Légaré, *L'incendie du quartier Saint-Jean à Québec, vu vers l'ouest* (*The Fire in the Saint-Jean Quarter, Seen Looking Westward*), c.1845–48
Oil on canvas
82 x 110.7 cm



Gerome Fassio, *Clément Cazeau*, c.1846
Watercolour on ivory
7.1 x 5.7 cm



Gerome Fassio, *Madame Clément Cazeau, née Julie Hamelin* (*Mrs. Clément Cazeau, née Julie Hamelin*), c.1846
Watercolour on ivory
7.3 x 10.3 cm



Théophile Hamel, *Jacques Cartier*, 1848
Oil on canvas
130 x 96.9 cm



Théophile Hamel, *Autoportrait dans l'atelier* (*Self-Portrait in the Studio*), c.1849
Oil on canvas
53.8 x 42 cm



Théophile Hamel, *Madame Cyrice Têtu, née Caroline Dionne, et son fils Amable* (*Mrs. Cyrice Têtu, née Caroline Dionne, and Her Son Amable*), 1852
Oil on canvas
122 x 91 cm



Zacharie Vincent Telari-o-lin, *Zacharie Vincent et son fils Cyprien* (*Zacharie Vincent and His Son Cyprien*), c.1852–53
Oil on canvas
48.5 x 41.2 cm



Louis Jobin, *Le char de l'agriculture* (*The Chariot of Agriculture*), 1880
Polychrome wood, iron, and metal
450 x 497 x 233 cm



Louis Jobin, *Indien* (*Indigenous Figure*), c.1885
Polychrome white pine
182 x 54 x 46 cm



Jules-Ernest Livernois, *La Haute-Ville et l'hôtel du Parlement vus de l'Université Laval, Québec* (*Upper Town and the Parliament Building Seen from Université Laval, Quebec City*), c.1890
Gelatin silver print
12 x 21.5 cm



Jules-Ernest Livernois, *Le musée de physique de l'Université Laval, Québec* (*The Physics Museum at Université Laval, Quebec City*), c.1890
Gelatin silver print
11.4 x 19.1 cm



Jules-Ernest Livernois, *La Pinacothèque de l'Université Laval, Québec* (*The Pinacotheca at Université Laval, Quebec City*), c.1890
Gelatin silver print
11.5 x 19.2 cm



William Notman, *La Citadelle de Québec vue du fleuve Saint-Laurent* (*The Citadel of Quebec Viewed from the Saint Lawrence River*), c.1890
Gelatin silver print
25.3 x 30.2 cm (cardboard); 19 x 24.2 cm (image)



Jules-Ernest Livernois, *Le Château Frontenac et la terrasse Dufferin vus de l'Université Laval, Québec* (*Château Frontenac and Dufferin Terrace Viewed from Université Laval, Quebec City*), c.1894
Gelatin silver print
12.1 x 19.7 cm



Jules-Ernest Livernois, *Le grand escalier du Grand Séminaire, Québec* (*The Grand Staircase of the Grand Séminaire, Quebec City*), from the album *Maisons d'éducation de la province de Québec*, c.1895
Gelatin silver print
19.2 x 11.4 cm



Jules-Ernest Livernois, *Le musée de zoologie de l'Université Laval, Québec* (*The Zoology Museum at Université Laval, Quebec City*), from the album *Maisons d'éducation de la province de Québec*, c.1895
Gelatin silver print
11.2 x 19.3 cm



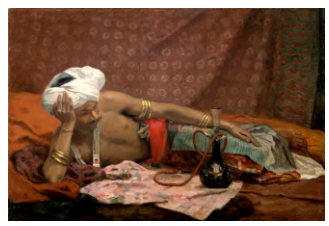
Horatio Walker, *Labour aux premières lueurs du jour* (*Ploughing—The First Gleam*), 1900
Oil on canvas
153 x 193.9 cm



Charles Huot, *La cour intérieure du Séminaire de Québec* (*The Inner Courtyard of the Séminaire de Québec*), c.1902
Oil on canvas
38.6 x 51.6 cm



Thaddée Lebel, *École des beaux-arts de Québec*, c.1903–46
Gelatin silver print
19.3 x 24.4 cm



Charles Huot, *Cinghalais fumant le narguilé* (*Sinhalese Man Smoking a Hookah*), 1905/6
Oil on canvas
81.3 x 121.3 cm



Charles Huot, *L'atelier du peintre* (*The Painter's Studio*), 1909
Oil on canvas
69.5 x 87.2 cm



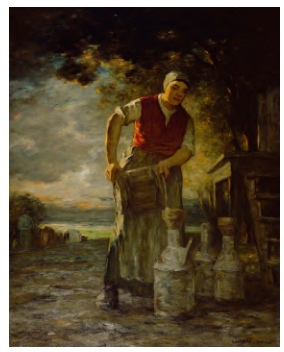
Horatio Walker, *La traite du matin* (*The Morning Milking*), 1910
Oil on canvas
50.8 x 40.8 cm



Henry Ivan Neilson, *Le dragage de la rivière Saint-Charles, Québec* (*The Deepening of the St. Charles River, Quebec*), 1913
Colour etching, soft ground, and drypoint,
32.2 x 43 cm (paper);
20.3 x 30 cm (image)



Clarence Gagnon, *Le pont de glace à Québec* (*The Ice Bridge in Quebec*), 1920
Oil on canvas
56.7 x 74.5 cm



Horatio Walker, *La traite du matin* (*The Morning Milking*), 1925
Oil on canvas
127.2 x 102 cm



Fernand Léger, *L'anniversaire* (*The Anniversary*), c.1925–50
Lithograph
68.2 x 54.3 cm



Jules-Ernest Livernois, *Le dortoir des Augustines au monastère de l'Hôtel-Dieu de Québec* (*Dormitory of the Augustinian Sisters at the Hôtel-Dieu de Québec Monastery*), c.1925
Gelatin silver print
20.3 x 25.5 cm (cardboard); 12.3 x 17.5 cm (image)



Omer Parent, *Illustration pour l'affiche « Have a Camel »* (*Illustration for the "Have a Camel" Poster*), 1926
Gouache on cardboard
51 x 40 cm



Pierre-Aimé Normandeau, *Médaille de l'École des beaux-arts de Québec* (*Medal of the École des beaux-arts de Québec*), 1928–31
Bronze
7.4 cm (diameter)



Simone Hudon, *Rue Saint-Flavien à Québec* (*Saint-Flavien Street in Quebec City*), c.1930–44
Etching and drypoint
24.9 x 20 cm (paper);
20.2 x 15 cm (image)



Simone Hudon, *La basilique* (*The Basilica*), c.1930–45
Watercolour and graphite on paper
28 x 27.7 cm



Alfred Pellan, *Jeune fille au col blanc* (*Young Girl with White Collar*), c.1934
Oil on canvas
91.7 x 73.2 cm



Omer Parent, *Un coin de Québec* (*A Corner of Quebec City*), c.1937
Gelatin silver print
25 x 19.5 cm



Alfred Pellan, *Fleurs et dominos* (*Flowers and Dominoes*), c.1940
Oil on canvas
116 x 89.4 cm



Omer Parent, *Autoportrait* (*Self-Portrait*), c.1940
Gelatin silver print
21.4 x 16.4 cm



Jean Paul Lemieux, *La Fête-Dieu à Québec* (*Corpus Christi, Quebec City*), 1944
Oil on canvas
152.7 x 122 cm



Omer Parent, *Nature morte* (*Still Life*), 1944
Oil on canvas
61.3 x 76.7 cm



Jean-Philippe Dallaire, *La publicité et la décoration* (*Advertising and Decoration*), 1947
Oil on canvas
222.5 x 229 cm



Omer Parent, *Sans titre* (*Untitled*), 1948
Gelatin silver print
26.5 x 27.7 cm



Edmund Alleyn, *Lac Brome de la Suite québécoise* (*Lake Brome from the Quebec Suite*), 1973–74
Acrylic on canvas and Plexiglas panels
211 x 366 cm (canvas); 173 x 310 cm (angled panels)



Bill Vazan, *Pression/Présence* (*Pressure/Presence*), 1979, printed 1999
Ilfochrome
153.3 x 127 cm (paper); 124.7 x 99.2 cm (image)



Richard Mill, *Sans titre (M-1351)* (*Untitled [M-1351]*), 1989
Acrylic on canvas
168 x 168 cm



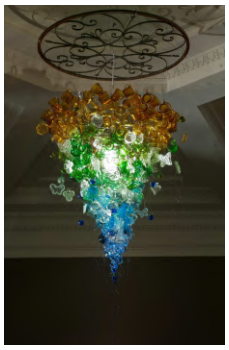
Paul Lacroix, *Pied* (*Foot*), 1991
Stone
7 x 31 x 15 cm



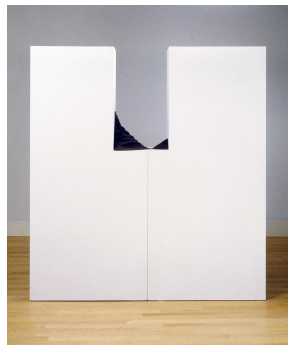
BGL, *Poêle à bois* (*Wood Stove*), 1997
Reclaimed wood and marquetry
236 x 368 x 249 cm (overall)



BGL, *Perdu dans la nature (La piscine)* (*Lost in Nature [The Pool]*), 1998
Reclaimed and painted wood
115 x 497 x 386 cm (pool); 200 cm (platform height)



Claudie Gagnon, *Lustre* (*Chandelier*), 1998, 2008 version
Glass, metal, nylon, and halogen lighting
170 cm (height) x 115 cm (diameter)



Jocelyne Alloucherie, *Œuvres de sable (Les Déserts n° 3)* (*Sand Works [The Deserts No. 3]*), 1999
Cedar, mahogany, plaster, and sand
198 x 183 x 46 cm



Diane Landry, *Mandala Naya, de la série Le déclin bleu* (*Mandala Naya, from the Blue Decline Series*), 2002
Plastic bottles and laundry basket, tripod, motor, aluminum, wood, and halogen lighting,
100 x 100 x 50 cm (device); 800 x 400 cm (projection)



Marcel Jean, *N° 1115, de la suite Les grâces* (*No. 1115, from the series The Graces*), 2003
Acrylic and charcoal on canvas
214 x 612 cm (overall)



BGL, *Jouet d'adulte 2* (*Adult Toy 2*), 2003–12
Used all-terrain vehicle, arrows, aluminum, and paint
115 x 110 x 170 cm



Claudie Gagnon, *Les époux Arnolfini, tiré du cabaret de tableaux vivants Dindons et limaces* (*The Arnolfini Couple, from the cabaret of tableaux vivants Turkeys and Slugs*), 2008
Tableau vivant featuring two performers, set and props (costumes, chandelier, and mirror)



Ludovic Boney, *Une cosmologie sans genèse* (*A Cosmology Without Genesis*), 2015
Aluminum, pigments, and steel cables
1,570 x 800 cm

National Gallery of Canada

380 Sussex Drive
Ottawa, Ontario, Canada
613-990-1985
gallery.ca



Laurent Amiot, *Théière Regency* (*Regency Teapot*), c.1815
Silver and wood
15.8 x 26.3 x 16.3 cm



Charles Ramus Forrest, *Quebec Taken from the House of James Caldwell*, 1822
Watercolour over graphite on wove paper, mounted on wove paper
46 x 72 cm



James Smillie Jr., after William Wallace, *The Quebec Driving Club meeting at the Place d'Armes*, c.1826
Etching, lavis, and watercolour on ivory wove paper
29.8 x 45.2 cm



Laurent Amiot, *Coupe présentée à George Taylor* (*Cup Presented to George Taylor*), 1827
Silver
30.7 x 16.8 x 16.7 cm



James Pattison Cockburn, *The Citadel of Quebec from the Ice*, 1831
Watercolour over graphite on wove paper
15.3 x 23.9 cm



Antoine Plamondon, *Le dernier Huron (Zacharie Vincent)* (*The Last of the Hurons [Zacharie Vincent]*), 1838
Oil on canvas
114.7 x 97 cm



Robert Clow Todd, *The Allan Gilmour and Company Shipyard at Anse au Foulon, Quebec City, Seen from the West*, 1840
Oil on canvas
74.5 x 120 cm



Antoine Plamondon, *Sœur Saint-Alphonse* (*Sister Saint-Alphonse*), 1841
Oil on canvas
90.6 x 72 cm



Edmund Morris, *Cove Fields, Quebec*, 1906
Oil on canvas
77.5 x 103.7 cm



James Wilson Morrice, *The Ferry, Quebec*, 1907
Oil on canvas
62 x 81.7 cm



Alfred Pellan, *Jeune fille aux anémones* (*Girl with Anemones*), c.1932
Oil on canvas
116 x 88.8 cm

Pointe-à-Callière, Montreal Archaeology and History Complex

350 Place Royale
Montreal, Quebec, Canada
514-872-915
pacmusee.qc.ca



Once-known St. Lawrence Iroquoian creator, corn ear vessel, c.1350–1600
Terracotta
29 x 21 cm

Pôle culturel du monastère des Ursulines

12 Donnacona Street
Quebec City, Quebec, Canada
418-694-0694
poleculturedesursulines.ca



Artist unknown, gilded pedestal, seventeenth century
Wood, plaster, gold and pigment
23 x 26 x 26 cm



Marie de l'Incarnation (née Marie Guyart) (attributed), Ursuline Workshop of Quebec, *Parement d'autel dit de l'éducation de la Vierge* (*Altar Frontal Known as The Education of the Virgin*), second half of the seventeenth century
Altar frontal in white wool serge; appliqué embroidery in polychrome wool and silk thread on a wool serge background; oil on canvas
158.5 x 87.7 x 2.4 cm



Marie de l'Incarnation (née Marie Guyart) (attributed), *Parement d'autel dit de sainte Marie-Madeleine pénitente* (*Altar Frontal Known as Saint Mary Magdalene Penitent*), second half of the seventeenth century
Watercolour on glue-prepared wood
88 x 163.5 cm



Marie Lemaire des Anges (née Marie Lemaire) (attributed), Ursuline Workshop of Quebec, *Parement d'autel dit de la Nativité* (*Altar Frontal Known as The Nativity*), second half of the seventeenth century
Wool and polychrome silk thread, spun and frisé gold and silver thread with foil, purl and sequins, filé riant with a silk core, bobbin lace with spun, frisé and silver foil thread, and distemper on silk (medallion)
95 x 261 x 4 cm



Marie Lemaire des Anges (née Marie Lemaire) (attributed), *Parement d'autel dit de l'Immaculée Conception* (*Altar Frontal Known as The Immaculate Conception*), second half of the seventeenth century
distemper: polychrome wool and silk thread, gold and silver thread with blade, cannetille and paillette, bobbin lace with thread, crimp and silver blade; central medallion: distemper on canvas
261.5 x 94.6 cm



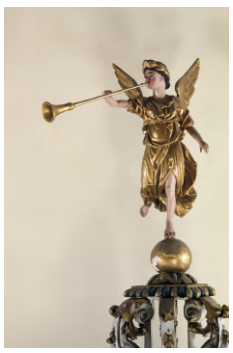
Artist unknown, *La France apportant la foi aux Hurons de Nouvelle-France* (*France Bringing Faith to the Hurons of New France*), c.1666
Oil on canvas
229.5 x 229.5 cm



Frère Luc (né Claude François), *La Sainte Famille à la Huronne* (*The Holy Family with a Huron Woman*), c.1671
Oil on canvas
121.9 x 106.7 cm



Hugues Pommier (attributed), *Portrait de mère Marie de l'Incarnation* (*Portrait of Mother Marie de l'Incarnation*), 1672
Oil on canvas
100 x 77 cm



Pierre-Noël Levasseur, *Ange à la trompette* (*Angel with a Trumpet*), c.1726
Polychromed wood
96 cm (height)



Pierre-Noël Levasseur, *Retable principal* (*Main Altarpiece*), 1726–36
Medium unknown
Dimensions unknown



Pierre-Noël Levasseur, *Saint Jean Baptiste, socle de la première colonne de droite* (*Saint John the Baptist, Base of the First Column on the Right*), first half of the eighteenth century
wood, coating, paint, gilding
95 x 43 x 3.6 cm



Pierre-Noël Levasseur, *Statue de sainte Ursule, patronne des Ursulines* (*Statue of Saint Ursula, Patron Saint of the Ursulines*), eighteenth century
Assembled, carved, and polychrome wood
171 x 71.5 x 58.5 cm



Émile Brunet, *Monument de Marie de l'Incarnation* (*Monument to Marie de l'Incarnation*), 1942
Bronze
Dimensions unknown

Royal 22nd Regiment Museum

1 Côte de la Citadelle
Quebec City, Quebec, Canada
418-694-2800
lacitadelle.qc.ca



Charles Huot, *La bataille des plaines d'Abraham* (*The Battle of the Plains of Abraham*), c.1900
Oil on canvas
25.5 x 58.4 cm

Société historique du Saguenay

930 Jacques-Cartier Street East, Suite C-103
Saguenay, Quebec, Canada
418-549-2805
shistoriquesaguenay.com



Louis Jobin, *Notre-Dame du Saguenay* (*Our Lady of the Saguenay*), 1881
White pine covered with painted lead sheets and gold leaf
7.5 x 2 m

Université Laval

2345 Des Bibliothèques Street
Quebec City, Quebec, Canada
418-656-3344
bibl.ulaval.ca



Jean Paul Lemieux, *La médecine à Québec* (*Medicine in Quebec City*), 1957
Oil on canvas
304.5 x 559 cm

NOTES

Preface

1. "Kebec" in the Algonquian language means "where the river narrows" and refers to the St. Lawrence. *Canadian Encyclopedia*, s.v. "Quebec," accessed January 31, 2025, https://www.thecanadianencyclopedia.ca/en/article/quebec.

2. Alexis de Tocqueville, *De la démocratie en Amérique*, vol. 2 (Paris: édition Pagnerre, 1850), 373, https://gallica.bnf.fr/ark:/12148/bpt6k65364363/f391.item.

3. Jean Cléo Godin, ed., *Alain Grandbois : Visages du monde* (Montréal: Les Presses de l'Université de Montréal, 1990), 44.

4. Godin, *Alain Grandbois*, 48.

Historical Overview

1. The Montagnais (Innu) called the river "Cabirecoubat," meaning "river with a thousand detours," because of its winding course. The name Rivière Saint-Charles was given by the Récollets, who founded a mission on its banks in 1615 and named it in honour of their patron, Charles de Boves, vicar general in Rouen, France. See the entry for Rivière Saint-Charles on the website of the Commission de toponymie du Québec, Government of Quebec, accessed January 31, 2025, https://toponymie.gouv.qc.ca/ct/ToposWeb/Fiche.aspx?no_seq=55812; and Commission de toponymie du Québec, *La toponymie des Hurons-Wendats* (Quebec City: Commission de toponymie du Québec, 2001), 26, https://toponymie.gouv.qc.ca/ct/pdf/la%20toponymie%20des%20hurons_wendats.pdf?ts=0.3991509119514376.

2. "Saint Laurens" is the name Jacques Cartier gave to a small bay on August 10, 1535, in honour of the saint of the day, Lawrence of Rome. From that moment, Catholic religious names flourished along the banks of the river.

3. The cape extends into the river, creating a strait less than a kilometre wide between the north and south shores, a narrowing reflected in the name "Kébec," which means "where it is blocked" in Montagnais (Innu) and "where the river narrows" in Algonquian.

4. Marie-Paule Robitaille, ed., *Voyage au cœur des collections des Premiers Peuples* (Quebec City: Septentrion; Musée de la civilisation, 2014), 51.

5. Robitaille, *Voyage au cœur des collections des Premiers Peuples*, 51.

6. Roland Tremblay, "La céramique du Sylvicole supérieur : Des récipients aux styles variés, marqueurs d'identité culturelle," Archéo-Québec, Collection archéologique de référence du Québec, Pointe-à-Callières, Montreal Archaeology and History Complex, 2020, https://www.archeolab.quebec/familles-d-objets/ceramiques-du-sylvicole-superieur.

7. "Developed between 1450 and 1520, the Masson site was occupied for a few years, during which time a palisade and three or four longhouses were erected, housing a total of 150 to 200 people." Réseau Archéo-Québec, "Québec : Lieu de passage, lieu d'ancrage," *D'escales en découvertes, l'archéologie raconte le Québec : Un guide proposé par le réseau Archéo-Québec* (Archéo-Québec, 2014), 113, https://www.archeoquebec.com/sites/default/files/guide_decouvertes_09-14_150ppi_optimise.pdf.

8. "Vase à parement," index card, Répertoire du patrimoine culturel du Québec, ministère de la Culture et des Communications du Québec, https://www.patrimoine-culturel.gouv.qc.ca/rpcq/detail.do?methode=consulter&id=211094&type=bien.

9. The Wendat Nation of Wendake, near Quebec City, until now known as the Huron-Wendat Nation, is considering dropping the name "Huron" given to it by the French colonizers. On this process undertaken by the Wendat, see the following articles: Félix Morrissette-Beaulieu, "La Nation huronne-wendat songe à se départir de l'appellation 'huron'," Radio-Canada nouvelles, April 3, 2025, https://ici. radio-canada.ca/rci/fr/nouvelle/2153173/nation-huronne-wendat-consulte-appellation-huron; Alec Castonguay in an interview with Pierre Picard, "Consultation sur l'abandon du terme huron : Pierre Picard," Midi info, April 4, 2025, https://ici.radio-canada.ca/ohdio/premiere/emissions/midi-info/segments/rattrapage/2036948/consultation-sur-abandon-terme-huron-pierre-picard. In this book, to respect the decolonial approach of the Wendat, we use the term "Wendat" to refer to the Nation, except in the titles of certain artworks and in citations of sources that use the historical name "Huron."

10. Tremblay, "La céramique du Sylvicole supérieur."

11. AKI : Sociétés et territoires autochtones, Université du Québec à Trois-Rivières, https://oraprdnt.uqtr.uquebec.ca/portail/gscw031?owa_no_site=85&owa_no_fiche=78&owa_bottin=.

12. Jonathan C. Lainey, "Le prétendu wampum offert à Champlain et l'interprétation des objets muséifiés," *Revue d'histoire de l'Amérique française* 61, nos. 3–4 (2008): 401, https://doi.org/10.7202/019125ar.

13. Adelphine Bonneau, "Les perles de verre : De petits objets plus précieux qu'il n'y parait," Archéo-Québec, Collection archéologique de référence du Québec, Pointe-à-Callière, Montréal Archaeology and History Complex, 2020, https://www.archeolab.quebec/familles-d-objets/perles-de-verre.

14. While Champlain is often called the founder of Quebec City, Jacques Cartier was the first to establish a French colony in America, in 1541, on what is now the Cartier-Roberval archaeological site (uncovered in 2024). This colony of about one hundred people survived for two years on the cliff overlooking the bay at Cap-Rouge. Karyne Duplessis Piché, "Lumière sur la première colonie française en Amérique," *Presse*, May 19, 2024, https://www.lapresse.ca/voyage/quebec-et-canada/2024-05-18/parc-cartier-roberval/lumiere-sur-la-premiere-colonie-francaise-en-amerique.phpen.

15. Samuel de Champlain, *Les voyages du sieur de Champlain Xaintongeois, capitaine ordinaire pour le Roy, en la marine* (Paris: Jean Berjon, 1613), 187, https://www.canadiana.ca/view/oocihm.90024/3.

16. David Hackett Fischer, *Le rêve de Champlain* (Montreal: Éditions du Boréal, 2011), 14.

17. Fischer, *Le rêve de Champlain*, 14.

18. Champlain in *Les voyages* of 1632: "Portraiture is essential for accurately creating a map, where it is sometimes necessary to depict many details according to the lands or regions." Quoted in François-Marc Gagnon, *Premiers peintres de la Nouvelle-France*, vol. 2 (Quebec City: Ministère des Affaires culturelles, 1976), 10.

19. Bernard Allaire, "L'occupation de Québec par les frères Kirke," *Champlain: La naissance de l'Amérique française*, eds. Raymonde Litalien and Denis Vaugeois (Quebec City and Paris: Septentrion; Nouveau Monde éditions, 2004), 247.

20. A period in French history corresponding to the reign of the Bourbon dynasty from the accession of Henry IV in 1589 to the 1789 French Revolution, which overthrew the political and social institutions of the French monarchy. The *ancien régime* reached its apogee in the reign of Louis XIV, which exemplified royal absolutism and a society of privileges.

21. Laurier Lacroix, "Frère Luc : Un peintre récollet à Québec en 1670–1671," in *Québec : Une ville et ses artistes*, eds. Denis Castonguay and Yves Lacasse (Quebec City: Musée national des beaux-arts du Québec, 2008), 37, 40.

22. Lacroix, "Frère Luc," 43.

23. François-Marc Gagnon, "Significance & Critical Issues," in *Louis Nicolas: Life & Work* (Toronto: Art Canada Institute, 2017), 46, https://www.aci-iac.ca/art-books/louis-nicolas/significance-and-critical-issues/.

24. Christine Cheyrou, "Marie Lemaire des Anges et son atelier : L'art de la broderie des Ursulines de Québec," in *Québec: Une ville et ses artistes*, eds. Castonguay and Lacasse, 54.

25. Cheyrou, "Marie Lemaire des Anges et son atelier," 50.

26. In historiography, the terms "Canada" and "New France" are often used interchangeably. In fact, New France consisted of the governments of Quebec City, Trois-Rivières, and Montreal (which together formed Canada), as well as Acadia, Plaisance (part of Newfoundland), and Louisiana. Newfoundland and Louisiana were administrated by their own governors, who reported directly to France, while in Canada, colonial administration was centralized in Quebec City.

27. Daniel Drouin, "L'ameublement du château Saint-Louis et du palais de l'Intendant à Québec," in *Les arts en Nouvelle-France* (Quebec City: Musée

national des beaux-arts du Québec and Publications du Québec, 2012), 194–95.

28. Laurier Lacroix, "1660–1710 : Le temps de l'implantation. L'art comme symbole" and "1710–1760 : Le temps de la distinction. L'apprentissage d'un nouvel art de vivre," in *Les arts en Nouvelle-France*, 106, 240.

29. In 1720, there were eight main places of worship in Quebec City: the Notre-Dame Cathedral, the external church of the Collège des Jésuites, the Ursuline Chapel, the Hôtel-Dieu Chapel, the Récollet Chapel, the Church of Notre-Dame-des-Victoires, the chapel of the Château Saint-Louis, and the chapel of the Intendant's Palace.

30. See the page dedicated to the chapel on the website of the Pôle culturel des Ursulines, https://www.poleculturedesursulines.ca/en/chapel/.

31. "Trade silver refers to silver objects (medals, brooches, earrings, rings, gorgets, bands, etc.) crafted to suit Indigenous tastes and used as exchange items as part of the fur trade." Marie-Pierre Blain, "L'orfèvrerie québécoise dans le contexte muséal : Une relecture contemporaine de la Collection Henry Birks d'orfèvrerie canadienne" (master's thesis, Université de Montréal, 2017), 5.

32. In 2021, the Centre de recherche interuniversitaire sur la littérature et la culture au Québec (CRILCQ) organized a major symposium, "Études et exercices polysémiques autour d'une œuvre : *La France apportant la foi aux Wendat de la Nouvelle-France*," around this significant work. See https://crilcq.org/mediatheque/items/colloque-etudes-et-exercices-polysemiques-autour-dune-oeuvre-la-france-apportant-la-foi-aux-wendat-de-la-nouvelle-france/.

33. Louise Vigneault, "Résurgence du sujet autochtone dans les arts visuels au Québec : Effet miroir et présence du refoulé," *Images de l'Amérindien au Canada francophone : Littérature et image*, no. 85 (Fall 2007): 75, https://www.erudit.org/fr/revues/tce/2007-n85-tce2276/018609ar.pdf.

34. Vigneault, "Résurgence du sujet autochtone," 75.

35. Today, the Wendat community in Wendake once again speaks and teaches the language of their ancestors, which had been lost for over a century. This was made possible, in large part, thanks to the fifteen or so dictionaries written by missionaries in the seventeenth century. Jean-Louis Bordeleau, "À Wendake, le wendat reprend voix," *Devoir*, Montreal, October 29, 2022, https://www.ledevoir.com/societe/768679/societe-a-wendake-le-wendat-reprend-voix.

36. Daniel Gauvin, "La fondation de l'Institut canadien," *Cap-aux-Diamants: La revue d'histoire du Québec* 2, no. 3 (Fall 1986): 13, https://www.erudit.org/fr/revues/cd/1986-v2-n3-cd1040145/6531ac/.

37. Charles Dickens, *American Notes*, quoted in John R. Porter and Didier Prioul, eds., *Québec plein la vue* (Quebec City: Musée du Québec, 1994), 128. The

original English text can be found online at https://www.dickens-online.info/american-notes-page144.html.

38. Cap Diamant is a literal translation of the English name Cape Diamond, which is itself a translation of the original French name Cap-aux-Diamants. See https://www.ville.quebec.qc.ca/citoyens/patrimoine/toponymie/fiche.aspx?IdFiche=377.

39. The Historic District of Old Quebec has been listed as a UNESCO World Heritage Site since 1985. See the list on the UNESCO website, https://whc.unesco.org/en/list/300/. The Parks Canada website also has information on the Fortifications of Québec National Historic Site, https://parks.canada.ca/lhn-nhs/qc/fortifications.

40. Didier Prioul, "Millicent Mary Chaplin," in *La peinture au Québec, 1820–1850 : Nouveaux regards, nouvelles perspectives*, ed. Mario Béland (Quebec City: Musée du Québec and Publications du Québec, 1991), 218–21.

41. Alfred Hawkins, *Hawkins's Picture of Quebec, with Historical Recollections* (Quebec City: Neilson & Cowan, 1934), 156.

42. Nine versions of this subject by Todd are known today. The growing interest in views of the ice cone, or sugar loaf in more familiar terms, at Montmorency Falls suggests that some versions attributed to Todd may have been produced in collaboration with his workshop, with help from assistants or students. Didier Prioul, "Robert Clow Todd," in *La peinture au Québec*, ed. Béland, 487–89.

43. Laurier Lacroix, "François Baillairgé, professeur de dessin," *Le Carnet de l'ÉRHAQ*, no. 4 (Spring 2020): 53–67, https://erhaq.uqam.ca/le-carnet-de-lerhaq/.

44. John R. Porter and Didier Prioul, "Beaux-Arts, prestige et politique : La galerie de peintures de Joseph Légaré," *Cap-aux-Diamants : La revue d'histoire du Québec*, no. 25 (1991): 14-16.

45. Mario Béland, "Un marchand d'art à Québec : Giovanni Domenico Balzaretti," *Cap-aux-Diamants : La revue d'histoire du Québec*, no. 75 (Fall 2003): 67, https://www.erudit.org/en/journals/cd/2003-n75-cd1046317/7331ac.pdf.

46. On these galleries, see John R. Porter and Didier Prioul, "Beaux-Arts, prestige et politique : La galerie de peintures de Joseph Légaré," *Cap-aux-Diamants : La revue d'histoire du Québec*, no. 25 (1991): 14–16, https://www.erudit.org/fr/revues/cd/1991-n25-cd1042089/7832ac.pdf.

47. John R. Porter, "Légaré, Joseph," *Dictionnaire biographique du Canada*, vol. 8 (Quebec City and Toronto: Université Laval; University of Toronto, 2003), http://www.biographi.ca/fr/bio/legare_joseph_8F.html.

48. La Fabrique culturelle, episode 2 of 2, "Le fabuleux destin des tableaux des abbés Desjardins : Joseph Légaré," produced by Productions Vues d'en haut, Musée national des beaux-arts du Québec, 2017,

https://www.lafabriqueculturelle.tv/capsules/9876/le-fabuleux-destin-des-tableaux-des-abbes-desjardins-2-de-2.

49. On Vincent, see Louise Vigneault, *Zacharie Vincent: Life & Work* (Toronto, Art Canada Institute, 2014), https://www.aci-iac.ca/art-books/zacharie-vincent/, and *Zacharie Vincent : Une autohistoire artistique* (Wendake: Éditions Hannenorak, 2016).

50. Robitaille, *Voyage au cœur des collections des Premiers Peuples*, 148.

51. John R. Porter, "Henry Daniel Thielcke," *La peinture au Québec*, ed. Béland, 474–79.

52. Robitaille, *Voyage au cœur des collections des Premiers Peuples*, 45.

53. Robitaille, *Voyage au cœur des collections des Premiers Peuples*, 45.

54. The Art Deco Price Building, the only skyscraper built within the walls of Old Quebec, was constructed in 1929, around the same time as the Empire State Building in New York. Highly controversial at the time, the sixteen-story, eighty-two-metre building, now considered an architectural masterpiece, led to a 1937 ban on any construction exceeding twenty metres in height within the city's historic district.

55. Parks Canada, Directory of Federal Heritage Designations, Directory of Designations of National Historic Significance, "Voltigeurs de Québec Drill Hall National Historic Site of Canada," https://www.pc.gc.ca/apps/DFHD/page_nhs_eng.aspx?id=681.

56. Parks Canada, Directory of Federal Heritage Designations, Directory of Designations of National Historic Significance, "Château Frontenac National Historic Site of Canada," https://www.pc.gc.ca/apps/dfhd/page_nhs_eng.aspx?id=676.

57. Parks Canada, "Château Frontenac National Historic Site of Canada."

58. "Le Château Frontenac dévoile ses secrets," Radio-Canada, June 29, 2018, https://ici.radio-canada.ca/nouvelle/1109760/fairmont-chateau-frontenac-histoire-quebec-architecture-archives.

59. Today, the term "Québécois" or "Québécoise" refers not only to the citizens of Quebec City but to all residents of the province.

60. *Histoire du Canada* is a work that merits recognition for "structuring [the] social memory [of Garneau's Lower Canadian contemporaries] into a national narrative, aiming to recount their historical experience as an unrelenting struggle, if not for self-governance, then at least for respect." Patrice Groulx, "Genèse de *l'Histoire du Canada* (1845–1852)," *Bulletin d'histoire politique* 27, no. 1 (Fall 2018): 14–37, https://id.erudit.org/iderudit/1054070ar.

61. David Mills, "Durham Report," *The Canadian Encyclopedia*, Historica Canada, February 7, 2006.

62. The motto *Je me souviens* is credited to Taché, who coined it in reference to the Parliament Building. It later became the motto of the entire province. See "Devise du Québec : Je me souviens," Government of Quebec website, https://www.quebec.ca/gouvernement/portrait-quebec/drapeau-symboles-nationaux/devise.

63. This piece is also known as *Famille d'Abénaquis* (*Abenaki Family*).

64. Yves Lacasse, "Hébert, Louis-Phillipe (Philippe)," *Dictionary of Canadian Biography*, vol. 14 (Quebec City and Toronto: Université Laval; University of Toronto, 2003), https://www.biographi.ca/en/bio/hebert_louis_philippe_14E.html.

65. Daniel Drouin, ed., *Louis-Philippe Hébert* (Quebec City: Musée du Québec, 2001); Andréanne Lesage, "La scénographie d'exposition comme mode d'évocation : 'Louis-Philippe Hébert (1850–1917), sculpteur national, au Musée du Québec en 2001'" (master's thesis, Université Laval, 2015), 36–37.

66. While staying with his friend Horatio Walker in August 1913, Morris was found dead east of the village of Beaupré, at the foot of Cap Tourmente, which the Toronto native regarded as his sacred mountain. See Madeleine Landry, *Beaupré 1896–1904: Lieu d'inspiration d'une peinture identitaire* (Quebec City: Septentrion, 2014), 35.

67. The name "bande de Beaupré" comes from Landry, *Beaupré 1896–1904*, 18.

68. Denis Martin, *L'estampe au Québec, 1900–1950* (Quebec City: Musée du Québec, 1988), 111.

69. Michèle Grandbois, *Dallaire* (Quebec City: Musée du Québec, 1979).

70. Sébastien Hudon, "Arrivée de Fernand Léger devant la gare du Palais," Zoom Out website, September 20, 2022, https://zoom-out.ca/view/arrivee-de-fernand-leger-devant-la-gare-du-palais.

71. Marie-Alain Couturier, *Fernand Léger : La forme humaine dans l'espace* (Montreal: les Éditions de l'Arbre), 1945.

72. Hudon, "Arrivée de Fernand Léger devant la gare du Palais."

73. Hudon, "Arrivée de Fernand Léger devant la gare du Palais."

74. "In the United States, the government provides work [for young painters] by having them decorate public buildings, universities, and schools with mural compositions. Many of these compositions are remarkable. In addition to covering large empty spaces with colourful works—sometimes depicting the history of the state where they are executed, sometimes illustrating the sciences and the arts—these murals serve as highly impactful educational tools for the

crowds who admire them, teaching them history, science, and art through tasteful imagery. Why don't we do the same here? Not only would it provide work for our artists, but it would also bring colour to the often drab and uninteresting interiors of our buildings." Jean Paul Lemieux, "La peinture chez les Canadiens français," *Jour*, July 16, 1938, 3.

75. Michèle Grandbois, "La Médecine à Québec : Étude pour la murale de la faculté de Médecine de l'Université Laval," *Jean Paul Lemieux au Musée national des beaux-arts du Québec* (Quebec City: Musée national des beaux-arts du Québec; Publications du Québec, 2007), 75–76.

76. "Expérience Jodi Bonet," Grand Théâtre de Québec website, https://grandtheatre.qc.ca/planifiez-votre-visite/experience-jordi-bonet/.

77. For more on the collective, see the Cinémathèque québécoise website, https://www.cinematheque.qc.ca/en/dossiers/video-femmes-1973-1993/.

78. Richard Martel, "Pression/présence : Vu et corrigé," *Intervention*, no. 5 (1979): 31, https://id.erudit.org/iderudit/57625ac.

79. Gabrielle Morissette, "De nouvelles murales à l'îlot Fleurie," *Ici Québec*, Radio-Canada, August 10, 2023, https://ici.radio-canada.ca/nouvelle/2002578/passage-insolite-piliers-autoroute-dufferin-montmorency-quebec.

80. "In Québec, the government, as well as anyone receiving a government subsidy to carry out a construction, expansion, or redevelopment project (including repurposing of the site) costing $150,000 or more, must set aside approximately 1% of the total project cost for the integration of an artwork." Québec government website, "À propos de l'intégration des œuvres d'art aux bâtiments et lieux publics," https://www.quebec.ca/culture/integration-oeuvres-art-public/a-propos-integration-oeuvres. See also Fernand Harvey, "La vie culturelle, 1868–1939," *Histoire de Québec et de sa région*, vol. 2 (Quebec City: Les Presses de l'Université Laval, 2008), 1980.

Key Artists: First Nations Creators of the Beads of Diplomacy

1. Jean-François Richard, Louis Lesage, and Michel Plourde, "La Nation huronne-wendat et l'archéologie au Québec," *Recherches amérindiennes au Québec* 48, no. 3 (2018), https://doi.org/10.7202/1062136ar; and Garry Warrick and Louis Lesage, "Hurons-Wendat et Iroquoiens du Saint-Laurent : Nouveaux constats d'une étroite relation," Proceedings of the symposium *Études multidisciplinaires sur les liens entre Hurons-Wendat et Iroquoiens du Saint-Laurent* (Quebec City: Presses de l'Université Laval, 2018).

2. "Around 5,000 years ago, the area now known as Place Royale welcomed its first visitors." See Réseau Archéo-Québec, "Québec : Lieu de passage, lieu d'ancrage," *D'escales en découvertes, l'archéologie raconte le Québec* (Quebec City: Culture et Communications du Québec, 2014), https://www.archeoquebec.com/sites/default/files/guide_decouvertes_09-14_150ppi_optimise.pdf.

3. Jonathan C. Lainey, "Le prétendu wampum offert à Champlain et l'interprétation des objets muséifiés," *Revue d'histoire de l'Amérique française* 61, nos. 3–4 (2008): 401, https://doi.org/10.7202/019125ar.

4. The French colonists used the term *collier de wampum* (wampum necklace), while English and Dutch colonists referred to it as a "wampum belt," which was translated into French as *ceinture de wampum*. This explains why, in French, wampum is sometimes described as necklaces and other times as belts. Lainey, "Le prétendu wampum offert à Champlain," 403, n. 14.

5. Laurier Turgeon, "Perles et colliers en coquillage en France et en Amérique du Nord au XVIe siècle et au début du XVIIe siècle," *Gradhiva* 33 (2022), https://journals.openedition.org/gradhiva/5939.

6. Peter Jemison, Jamie Jacobs, and Michael Galban, "Le wampum : Une tradition vivante," *Gradhiva* 33 (2022), https://journals.openedition.org/gradhiva/6114.

7. Jonathan Lainey, "Les wampums au Québec du XIXe siècle à aujourd'hui : *Appropriation, disparition, identification*," *Gradhiva* 33 (2022): 111, https://journals.openedition.org/gradhiva/6059.

8. Jonathan Lainey, quoted in Jérôme Gill-Couture, "Les wampums, symboles d'alliances du 17e siècle à aujourd'hui," *Espaces autochtones*, Radio-Canada, October 20, 2023, https://ici.radio-canada.ca/espaces-autochtones/2019190/wampum-diplomatie-exposition-musee-mccord.

9. Lainey, "Les wampums au Québec du XIXe siècle à aujourd'hui," 113.

Key Artists: Samuel de Champlain

1. The art historian François-Marc Gagnon suggested that Champlain may have also produced religious paintings toward the end of his life. Archival mentions in the 1640 inventory of Notre-Dame-de-la-Recouvrance indicate that he might have painted six artworks for the church, although none have been found. François-Marc Gagnon, "Champlain, peintre?" *Champlain : La naissance de l'Amérique française*, eds. Raymonde Litalien and Denis Vaugeois (Quebec City and Paris: Septentrion; Nouveau Monde éditions, 2004), 302.

2. Conrad E. Heidenreich and Edward H. Dahl, "La cartographie de Champlain (1603–1632)," *Champlain : La naissance de l'Amérique française*, 312.

3. François Droüin, "Je me souviens : La carte de Champlain de 1612," *Cap-aux-Diamants : La revue d'histoire du Québec*, no. 112 (Winter 2013): 66, https://id.erudit.org/iderudit/68235ac.

4. Samuel de Champlain, *Les voyages du sieur de Champlain Xaintongeois, capitaine ordinaire pour le Roy, en la marine* (Paris: Jean Berjon, 1613), https://www.canadiana.ca/view/oocihm.90024/3.

5. J.B. Harley, *The New Nature of Maps: Essays in the History of Cartography*, ed. Paul Laxton (Baltimore: Johns Hopkins University Press, 2002), 298.

6. Droüin, "Je me souviens."

7. Bruce G. Trigger, *Les enfants d'Aataentsic : L'histoire du peuple huron* (Montreal: Libre Expression, 1991), 20.

8. This self-portrait is the only portrait of Samuel de Champlain still known to exist.

9. Gagnon, "Champlain, peintre?" 305, 309.

Key Artists: Claude François, Known as Frère Luc

1. Laurier Lacroix, "Frère Luc : Un peintre récollet à Québec en 1670–1671," in *Québec : Une ville et ses artistes*, eds. Denis Castonguay and Yves Lacasse (Quebec City: Musée national des beaux-arts du Québec, 2008), 39. The biographical information about Frère Luc is drawn from Laurier Lacroix's essay, pages 37–45.

2. Lacroix, "Frère Luc : Un peintre récollet," 43.

Key Artists: Marie Lemaire des Anges

1. This piece is largely inspired by the research of Christine Turgeon, a specialist in the art of embroidery as practised by the Ursulines in Quebec City. Christine Turgeon, *Le fil de l'art : Les broderies des Ursulines de Québec* (Quebec City: Musée du Québec and Musée des Ursulines de Québec, 2002).

2. Christine Turgeon uses the term "Lemaire network" to describe the financial support the Ursulines received following the arrival of Marie Lemaire. Turgeon, *Le fil de l'art*, 115–16.

Key Artists: François Baillairgé

1. Laurier Lacroix, "François Baillairgé, professeur de dessin," *Carnet de l'ÉRHAQ*, no. 4 (Spring 2020): 65, https://erhaq.uqam.ca/le-carnet-de-lerhaq-no-4-print-2020/.

2. In 1874, Notre-Dame de Québec was elevated to minor basilica status by Pope Pius IX, making it the first Catholic pilgrimage site in North America. Paul Laurendeau, "Notre-Dame de Québec Cathedral-Basilica," *Canadian Encyclopedia*, published February 23, 2016, https://www.thecanadianencyclopedia.ca/en/article/cathedral-basilica-of-notre-dame-de-quebec.

3. Discovered at a second-hand bookseller in Trois-Rivières, François Baillairgé's journal spans sixteen years of his life. See Jean Bruchési, "Le Journal de François Baillairgé," *Les Cahiers des Dix*, no. 19 (1954): 111–27, https://id.erudit.org/iderudit/1080039ar. Didier Prioul considers the document less of a journal and more of a "book of expenses and affairs." See Didier Prioul, "Lire le *Livre des dépenses et affaires* de François Baillairgé," *Carnet de l'ÉRHAQ*, no. 4 (Spring 2020): 41–52, https://erhaq.uqam.ca/le-carnet-de-lerhaq-no-4-print-2020/.

4. Mario Béland, "François Baillairgé 1759–1830," *La peinture au Québec, 1820–1850 : Nouveaux regards, nouvelles perspectives*, ed. Mario Béland (Quebec City: Musée du Québec and Publications du Québec, 1991), 122–23.

5. Pierre-Olivier Ouellet and Pierre-Édouard Latouche, eds., "Regards récents sur François et Thomas Baillairgé," *Le Carnet de l'ÉRHAQ*, no. 4 (Spring 2020), https://erhaq.uqam.ca/wp-content/uploads/sites/37/2020/06/Le-Carnet-de-lERHAQ-no-4.pdf.

Key Artists: Laurent Amiot

1. René Villeneuve, "Laurent Amiot's Regency Teapot: A Moment of Perfection," *National Gallery of Canada Review* 7 (May 2016): 82, https://doi.org/10.3138/ngcr.7.Villeneuve.

2. Villeneuve, "Laurent Amiot's Regency Teapot," 83.

3. René Villeneuve, *Laurent Amiot: Canadian Master Silversmith* (Ottawa and Vancouver: National Gallery of Canada; Figure 1 Publishing, 2018), 204.

4. Villeneuve, *Laurent Amiot: Canadian Master Silversmith*, 206.

5. Villeneuve, "Laurent Amiot's Regency Teapot," 82.

6. Madeleine Landry and Robert Derome, *L'art sacré en Amérique française : Le trésor de la Côte-de-Beaupré* (Quebec City and Paris: Septentrion; Nouveau Monde éditions, 2005), 166–67.

7. Among them were François Ranvoyzé (1739–1819), based on rue Saint-Jean in Quebec City, and Robert Cruickshank (c.1748–1809) and Pierre Huguet, *dit* Latour (1749–1817), in Montreal.

Key Artists: Jean-Baptiste Roy-Audy

1. For more on the painter, see Daniel Drouin, "Jean-Baptiste Roy-Audy : Coiffures et parures," in *Québec : Une ville et ses artistes*, eds. Denis Castonguay and Yves Lacasse (Quebec City: Musée national des beaux-arts du Québec, 2008), 114–23.

2. Daniel Drouin, in conversation with the author, spring 2024.

Key Artists: James Pattison Cockburn

1. Christina Cameron and Jean Trudel, *The Drawings of James Cockburn: A Visit through Quebec's Past* (Agincourt, ON: Gage, 1976), 12.

2. Cameron and Trudel, *The Drawings of James Cockburn*.

3. Cockburn praised the beauty of Quebec City in a book he published anonymously in 1831: "From the top of the signal house, the splendid panorama of the city and country needs no remark—it is unrivalled; indeed the boasted bay of Naples will not gain much in the comparison." James P. Cockburn, *Quebec and Its Environs; Being a Picturesque Guide to the Stranger* (Quebec City: Thomas Cary & Co., 1831), 4.

4. Paul Trépanier, "James Pattison Cockburn : Un aquarelliste dans la ville," *Québec : Une ville et ses artistes*, eds. Denis Castonguay and Yves Lacasse (Quebec City: Musée national des beaux-arts du Québec, 2008), 126.

5. Trépanier, "James Pattison Cockburn," 132.

6. Trépanier, "James Pattison Cockburn," 135.

Key Artists: Gerome Fassio

1. Fassio's works are primarily held in the collections of the Musée national des beaux-arts du Québec, the National Gallery of Canada and Library and Archives Canada in Ottawa, and the McCord Stewart Museum in Montreal.

2. Mario Béland, "De Berczy à Krieghoff : Peintres étrangers au Bas-Canada 1790–1850," *Vie des arts* 37, no. 149 (Winter 1992–93): 10–17, https://id.erudit.org/iderudit/53625ac.

3. Quoted in Mario Béland, "Gérôme Fassio," *La peinture au Québec, 1820–1850 : Nouveaux regards, nouvelles perspectives*, ed. Mario Béland (Quebec City: Musée du Québec and Publications du Québec, 1991), 270.

4. On miniature technique, see David Karel, *Peinture et société au Québec, 1603–1948* (Quebec City: Presses de l'Université Laval, 2005), 39–40.

5. Mario Béland, "Balzaretti chez Fassio," *Cap-aux-Diamants : La revue d'histoire du Québec*, no. 76 (Winter 2004): 51, https://id.erudit.org/iderudit/7312ac.

Key Artists: Millicent Mary Chaplin

1. Jim Burant, ed., *Drawing on the Land: The New World Travel Diaries and Watercolours of Millicent Mary Chaplin, 1838–1842* (Ottawa: Penumbra Press, 2004).

2. Burant, *Drawing on the Land*, 123.

3. Mary Allodi, *Canadian Watercolours and Drawings in the Royal Ontario Museum* (Toronto: Royal Ontario Museum, 1974), introduction to vol. 1.

Key Artists: Joseph Légaré

1. Didier Prioul, "Joseph Légaré, 1795–1855," *La peinture au Québec, 1820–1850 : Nouveaux regards, nouvelles perspectives*, ed. Mario Béland (Quebec City: Musée du Québec and Publications du Québec, 1991), 348.

2. Identifying these sources has been a fascinating puzzle for art historians. See Prioul, "Joseph Légaré, 1795–1855," 354–57.

3. John R. Porter, "Joseph Légaré : Drames à Québec," *Québec : Une ville et ses artistes*, eds. Denis Castonguay and Yves Lacasse (Quebec City: Musée national des beaux-arts du Québec, 2008), 138.

4. John R. Porter, "L'apport de Joseph Légaré (1795–1855) dans le renouveau de la peinture québécoise," *Vie des arts* 23, no. 92 (Fall 1978): 64, https://id.erudit.org/iderudit/54802ac.

5. John R. Porter and Didier Prioul, "Beaux-Arts, prestige et politique : La galerie de peintures de Joseph Légaré," *Cap-aux-Diamants : La revue d'histoire du Québec*, no. 25 (1991): 14–16.

Key Artists: Antoine Plamondon

1. Dennis Reid, *Krieghoff : Images du Canada* (Montreal and Toronto: Éditions du Trécarré; Musée des beaux-arts de l'Ontario, 1999), 78.

2. John R. Porter, "Antoine Plamondon : Un moment de grâce en 1841, trois portraits de religieuses," *Québec : Une ville et ses artistes*, eds. Denis Castonguay and Yves Lacasse (Quebec City: Musée national des beaux-arts du Québec, 2008), 150.

3. Porter, "Antoine Plamondon," p. 155.

4. René Villeneuve, "'The Last of the Hurons' by Antoine Plamondon," *National Gallery of Canada Magazine*, October 4, 2019, https://www.gallery.ca/magazine/your-collection/at-the-ngc/the-last-of-the-hurons-by-antoine-plamondon.

5. François-Marc Gagnon, quoted in Louise Vigneault, "Résurgence du sujet autochtone dans les arts visuels au Québec : Effet miroir et présence du refoulé," *Tangence : Images de l'Amérindien au Canada francophone: Littérature et image*, no. 85 (Fall 2007): 70, https://www.erudit.org/fr/revues/tce/2007-n85-tce2276/.

6. Marie-Dominic Labelle, "Au-delà du langage des mots : L'enseignement du dessin au Séminaire," *Cap-aux-Diamants : La revue d'histoire du Québec* 4, no. 1 (Spring 1988): 30, https://www.erudit.org/fr/revues/cd/1988-v4-n1-cd1040233/7162ac.pdf.

7. John R. Porter highlights Plamondon's role as a polemicist through his writings published in the newspapers *Le Canadien* and *Le Fantasque*. See "Les perspectives du marché de la peinture," *La peinture au Québec, 1820–1850 : Nouveaux regards, nouvelles perspectives*, ed. Mario Béland (Quebec City: Musée du Québec and Publications du Québec, 1991), 20–21, and "Antoine Plamondon : Un moment de grâce en 1841, trois portraits de religieuses," *Québec : Une ville et ses artistes*, 149–55.

Key Artists: Cornelius Krieghoff

1. Raymond Vézina, "Krieghoff, Cornelius," in *Dictionary of Canadian Biography*, vol. 10 (Quebec City and Toronto: Laval University; University of Toronto, 1972), https://www.biographi.ca/en/bio/krieghoff_cornelius_10E.html.

2. The capital changed multiple times between 1841, when the colony was established, and 1867. It was in Kingston (1841–44), Montreal (1844–49),

Toronto (1849–51), Quebec City (1851–55), Toronto again (1855–59), and Quebec City again (1859–65), before finally settling in Ottawa in 1865.

3. Vézina, "Krieghoff, Cornelius."

4. Laurier Lacroix, "Les Autochtones tels que dépeints par Krieghoff," *Devoir*, Montreal, March 5, 2022, https://www.ledevoir.com/societe/le-devoir-de/682020/150-anniversaire-de-la-mort-de-cornelius-krieghoff-les-autochtones-tels-que-depeints-par-krieghoff.

Key Artists: Zacharie Vincent Telari-o-lin

1. Members of his family held the highest positions within the community: his uncle, Nicolas Vincent, was grand chief, and his father, Gabriel Vincent, was chief. Zacharie Vincent was just fourteen when his father died, and he was subsequently appointed chief of the warriors (1845–1852) and later chief of the council (1852–1879) in Jeune-Lorette.

2. Louise Vigneault, "Biography," *Zacharie Vincent: Life & Work* (Toronto: Art Canada Institute, 2014), https://www.aci-iac.ca/art-books/zacharie-vincent/biography/.

3. Louise Vigneault, "Résurgence du sujet autochtone dans les arts visuels au Québec : Effet miroir et présence du refoulé," *Tangence, Images de l'Amérindien au Canada francophone : Littérature et image*, no. 85 (Fall 2007): 73, https://www.erudit.org/fr/revues/tce/2007-n85-tce2276/.

4. Vigneault, "Significance & Critical Issues," *Zacharie Vincent*, https://www.aci-iac.ca/art-books/zacharie-vincent/significance-and-critical-issues/.

Key Artists: Théophile Hamel

1. Mario Béland, "Théophile Hamel : Retour d'Europe en 1846–1847," *Québec : Une ville et ses artistes*, eds. Denis Castonguay and Yves Lacasse (Quebec City: Musée national des beaux-arts du Québec, 2008), 162.

2. Béland, "Théophile Hamel," 168.

3. On this painting, see Denis Martin, *Portraits des héros de la Nouvelle-France : Images d'un culte historique* (Montreal: Hurtubise HMH, 1988), 75–88.

4. Béland, "Théophile Hamel," 169.

Key Artists: Jules-Ernest Livernois

1. On these artists, see the "Photographer Compendium" in Sarah Bassnett and Sarah Parsons, *Photography in Canada, 1839–1989: An Illustrated History* (Toronto: Art Canada Institute, 2023), https://www.aci-iac.ca/art-books/photography-in-canada-1839-1989/photographer-compendium/.

2. Zoé Tousignant, "Jules-Ernest Livernois : Le regard moderne d'un photographe," *Québec : Une ville et ses artistes*, eds. Denis Castonguay and Yves Lacasse (Quebec City: Musée national des beaux-arts du Québec, 2008), 201.

3. On Élise L'Heureux-Livernois in Quebec City, see Lucie Desrochers, "Elles ont brassé des affaires," *Cap-aux-Diamants : La revue d'histoire du Québec*, no. 95 (2008): 18, https://www.erudit.org/fr/revues/cd/2008-n95-cd1044218/6852ac/.

4. Tousignant, "Jules-Ernest Livernois," 205. Tousignant's work builds on that of the late Michel Lessard, an expert on the Livernois family and the history of photography in Quebec City. Lessard made a remarkable case for the family's productivity in his doctoral thesis, as well as in the accompanying exhibition and catalogue, *Les Livernois : Photographes, 120 ans de studio à Québec* (Quebec City: Musée du Québec, 1987).

5. This 1887 phrase is attributed to the Quebec journalist and essayist Arthur Buies, as cited in Tousignant, "Jules-Ernest Livernois," 202.

6. See Tousignant, "Jules-Ernest Livernois," 203–204.

Key Artists: Louis Jobin

1. The leaded-wood process involves covering the carved wood with metal sheets using the repoussé technique.

2. Mario Béland, "Trois figures-enseignes dans la ville," *Québec : Une ville et ses artistes*, eds. Denis Castonguay and Yves Lacasse (Quebec City: Musée national des beaux-arts du Québec, 2008), 215.

3. In 2024, however, the statue was declared "at the end of its life" following a report by the Centre de conservation du Québec (published in December 2023). After 145 years, *Notre-Dame du Saguenay* is no longer accessible to the public. Stabilization work is planned, but restoration is not feasible due to the extent of its deterioration. Lauriane Boudreau and Pascal Girard, "La statue Notre-Dame du Saguenay en fin de vie," *ICI Saguenay-Lac-Saint-Jean*, Radio-Canada, July 11, 2024, https://ici.radio-canada.ca/nouvelle/2087520/parc-national-fjord-societe-historique.

4. Béland, "Trois figures-enseignes dans la ville," 217–19.

5. Béland, "Trois figures-enseignes dans la ville," 219.

6. John R. Porter, "L'œuvre du statuaire Louis Jobin (1845–1928), au confluent de la tradition et du kitsch," *Vie des arts* 30, no. 122 (Spring 1986): 51, https://id.erudit.org/iderudit/54044ac.

Key Artists: Charles Huot

1. Jean-René Ostiguy, *Charles Huot*, exh. cat. (Ottawa: National Gallery of Canada, 1979).

2. Unfortunately, these paintings have not been found. My thanks to Elisabeth Richard-Moscovitz, a descendant of Georges-Élie Amyot, for sharing this family story with me.

3. Anonymous, "Bel exemple," *Soleil*, August 17, 1904.

4. Huot's solo exhibition, featuring some one hundred works, took place from May 10 to 21, 1900.

5. Joanne Chagnon, "Charles Huot : La peinture d'histoire à l'hôtel du Parlement," *Québec : Une ville et ses artistes*, eds. Denis Castonguay and Yves Lacasse (Quebec City: Musée national des beaux-arts du Québec, 2008), 231.

6. Robert Derome, quoted in Chagnon, "Charles Huot," 232.

Key Artists: Horatio Walker

1. Anne-Élisabeth Vallée, "Horatio Walker," *Dictionary of Canadian Biography*, vol. 16 (Quebec City and Toronto: Université Laval; University of Toronto, 2003), https://www.biographi.ca/en/bio/walker_horatio_16E.html.

2. Vallée, "Horatio Walker."

3. Walker joined the American Watercolor Society (1882), the Society of American Artists (1887), the National Academy of Design (1891), the Royal Canadian Academy of Arts (1913), and the Canadian Art Club, of which he became president in 1915.

4. See David Karel, ed., *Horatio Walker*, exh. cat. (Quebec City and Montreal: Musée du Québec; Fides, 1986).

Key Artists: Jean Paul Lemieux

1. On the periods that mark Lemieux's artistic production, see Michèle Grandbois, "Style & Technique," *Jean Paul Lemieux: Life & Work* (Toronto: Art Canada Institute, 2016), https://www.aci-iac.ca/art-books/jean-paul-lemieux/style-and-technique/.

Key Artists: Simone Hudon

1. Denis Martin, *L'estampe au Québec, 1900–1950* (Quebec City: Musée du Québec, 1988). On Simone Hudon, see 100–105; on Henry Ivan Neilson, see 110–15.

2. Jean Paul Lemieux, "Quebec," *Canadian Art* 1, no. 3 (February–March 1944): 121.

3. The etching revival—initiated in Europe by Francis Seymour Haden (1818–1910), James McNeill Whistler (1834–1903), and Charles Meryon (1821–1868)—promoted the original print as a genuine work of art, capable of evoking atmospheres and conveying the spontaneity of the creator, despite the fact that the image could be reproduced multiple times.

4. Simone Hudon, *Au fil des côtes de Québec* (Quebec City: Gouvernement de Quebec, 1967).

Key Artists: Omer Parent

1. The film *La vie d'Émile Lazo* is available on the website https://zoom-out.ca.

2. This law, passed in 1937 by Maurice Duplessis's conservative provincial government, allowed authorities to shut down any building used to print or distribute Bolshevik or communist propaganda, without even defining these terms.

3. The exhibition *Laisse la fenêtre ouverte : Incursions dans l'imaginaire d'Omer Parent*, curated by Sébastien Hudon and presented from September 28 to December 18, 2022, at Maison Hamel-Bruneau in Quebec City, is a fine example of recent advancements in research on Parent.

Key Artists: Jocelyne Alloucherie

1. René Viau in conversation with the artist, "Interview with René Viau, June 2009," Jocelyne Alloucherie website, https://jocelynealloucherie.com/textes/36/abc/.

2. The work *Dédale* (*Maze*) was first presented at the Darling Foundry, Montreal, from October 17 to December 8, 2013. See Sylvain Campeau, "Jocelyne Alloucherie/Dédale," Darling Foundry website, https://fonderiedarling.org/en/dedale.

3. Françoise Paviot and René Viau, *Jocelyne Alloucherie : Œuvres choisies 2004–2009* (Milan: Silvana Editoriale, Cinisello Balsamo, 2009); Diana Nemiroff, Jocelyne Alloucherie: Climats (Ottawa: Galerie d'art de l'Université Carleton, 2010).

Key Artists: Diane Landry

1. Rober Racine's installation *Le terrain du dictionnaire A/Z* was presented in New York, in 1981, and later in Montreal, where it was acquired by the Musée d'art contemporain. See the entry for *Le terrain du dictionnaire A/Z* on the MACM website, https://macrepertoire.macm.org/oeuvre/le-terrain-du-dictionnaire-az/.

2. Denise Markonish, ed., *Oh Canada: Contemporary Art from North America* (Cambridge: MIT Press, 2012).

Key Artists: Claudie Gagnon

1. Nathalie de Blois, ed., "Dindons et limaces : Un cabaret de tableaux vivants de Claudie Gagnon produit par le MNBAQ," *C'est arrivé près de chez vous : L'Art actuel à Québec* (Quebec City: Musée national des beaux-arts de Québec, 2008): 19–20.

2. Mélanie Boucher, *Claudie Gagnon* (Saint-Hyacinthe, Quebec City, and Joliette: Expression, Centre d'exposition de Saint-Hyacinthe; L'Œil de Poisson; Musée d'art de Joliette, 2009).

Key Artists: Giorgia Volpe

1. Jacqueline Bouchard, "Un moment de résistance dans l'espace-temps de Giorgia Volpe," *Inter, art actuel*, no. 103 (Fall 2009): 59, https://id.erudit.org/iderudit/59343ac.

2. Bouchard, "Un moment de résistance," 58.

Key Artists: BGL

1. For more information on the work, see the collective's website, https://bravobgl.ca/en/projects/canadassimo/.

2. Anne-Marie Lapointe, "BGL, l'art et l'insolence en trois dimensions. Le trio d'art contemporain BGL présente des œuvres qui déstabilisent. Public et critiques en redemandent," *Contact* magazine (Fall 2011), https://contact.ulaval.ca/article_magazine/bgl-lart-et-linsolence-en-trois-dimensions-2406/index.html.

3. Nathalie Côté, "BGL : Perdu dans la nature," *Espace Sculpture*, no. 47 (Spring 1999): 25–27, https://id.erudit.org/iderudit/9538ac.

4. Lapointe, "BGL, l'art et l'insolence en trois dimensions."

5. Anne-Josée Cameron, "BGL cessera de créer à la fin de l'été," *ICI Québec*, Radio-Canada, June 19, 2021, https://ici.radio-canada.ca/nouvelle/1802617/rupture-abandon-pauvrete-renommee-internationale-mnbam-canadassimo.

Key Artists: Ludovic Boney

1. Ludovic Boney, quoted in Alexis Curodeau-Codère, "Between Space and Mass," McCord Stewart Museum, October 27, 2021, https://www.musee-mccord-stewart.ca/en/blog/between-space-and-mass/.

2. La Fabrique culturelle, "Les arches d'entente de Ludovic Boney," produced by Télé-Québec, https://video.telequebec.tv/details/50162, accessed July 24, 2024.

3. The Nionwentsïo is the traditional territory of the Wendat Nation. See the Wendake website, https://wendake.ca/cnhw/nionwentsio/a-propos/carte-du-nionwentsio/.

4. Ludovic Boney, quoted in Dave Richard, "Ce qui persiste," *Magazine Ligne*, June 8, 2022, https://www.magazineligne.ca/post/memoires-ennoyees-ludovic-boney.

Institutions, Associations & Events

1. The reports were written by Jesuit missionaries in Canada and sent to France between 1632 and 1672. These writings are a vital historical resource and document events that occurred in the colony during this time.

2. François-Marc Gagnon, "Significance & Critical Issues," *Louis Nicolas: Life & Work* (Toronto: Art Canada Institute, 2017), https://www.aci-iac.ca/art-books/louis-nicolas/significance-and-critical-issues/.

3. On this work, see the foundational study: Laurier Lacroix and François-Marc Gagnon, "*La France apportant la foi aux Hurons de la Nouvelle-France* : Un tableau conservé chez les Ursulines de Québec," *Journal of Canadian Studies* 18, no. 3 (Fall 1983): 5–20.

4. The study for Kent Monkman's *Les castors du roi* can be seen on the Montreal Museum of Fine Arts website, https://www.mbam.qc.ca/en/works/61170/.

5. Laurier Lacroix, "Les tableaux Desjardins : Un héritage fructueux," *Cap-aux-Diamants: La revue d'histoire du Québec* 5, no. 3 (Fall 1989): 45, https://id.erudit.org/iderudit/7533ac.

6. Musée national des beaux-arts du Québec video capsule, "Le fabuleux destin des tableaux des abbés Desjardins : les abbés Desjardins," Productions Vues d'en haut, 2017, https://www.youtube.com/watch?v=Yp0yWVlTcDA.

7. Musée national des beaux-arts du Québec video capsule, "Le fabuleux destin des tableaux des abbés Desjardins : la collection Légaré," Productions Vues d'en haut, 2017, https://www.youtube.com/watch?v=TOIU5hBHHY8..

8. Lacroix, "Les tableaux Desjardins," 46.

9. Daniel Drouin and Guillaume Kazerouni, eds., *Le fabuleux destin des tableaux des abbés Desjardins : Peintures des XVIIe et XVIIIe siècles des musées et églises du Québec* (Quebec City, Ghent, and Rennes: Musée national des beaux-arts du Québec; Snoeck; Musée des beaux-arts de Rennes, 2017).

10. Daniel Gauvin, "La fondation de l'Institution canadien," *Cap-aux-Diamants : La revue d'histoire du Québec* 2, no. 3 (Fall 1986): 14, https://www.erudit.org/fr/revues/cd/1986-v2-n3-cd1040145/6531ac/.

11. John R. Porter, "La société québécoise et l''encouragement' aux artistes de 1825 à 1850," *Journal of Canadian Art History / Annales d'histoire de l'art canadien* 4, no. 1 (Spring 1977): 13–24, https://www.jstor.org/stable/42615298.

12. "English-Language Library," Morrin Cultural Centre website, https://www.morrin.org/en/library/.

13. Répertoire du patrimoine culturel du Québec, "Morrin College Building," Ministère de la Culture et des Communications website, https://www.patrimoine-culturel.gouv.qc.ca/rpcq/detail.

14. From the Italian *pinacoteca*, meaning "picture gallery."

15. There was a physics cabinet established as early as 1806, followed later by a plethora of museums: mineralogy and geology, zoology, botany, numismatics, religion, ethnology, and medicine.

16. Vincent Giguère, "Un bricolage d'images : Entre l'accumulation et la collection," *Objets et savoirs, Variations*, no. 2 (January 2017): 5, https://mcq.org/wp-content/uploads/2023/05/variations-2017-no2.pdf.

17. Vincent Giguère, "L'art pour savoir," *Continuité*, no. 136 (Spring 2013): 17, https://www.erudit.org/fr/revues/continuite/2013-n136-continuite0520/68829ac.pdf.

18. Vincent Giguère, "Une bibliothèque d'images : La collection beaux-arts du Séminaire de Québec," *Objets et savoirs, Variations*, no. 2 (January 2017): 12, https://mcq.org/wp-content/uploads/2023/05/variations-2017-no2.pdf.

19. See the study for Jacques de l'Ange's *La gourmandise* on the Musée de la civilisation website, https://collections.mcq.org/objets/108053.

20. L'Action sociale, September 28, 1909, quoted in David Karel, *Peinture et société au Québec, 1603–1948* (Quebec City: Presses de l'Université Laval, 2005), 50.

21. The Séminaire de Québec Collection (1623–1800) has been included in the prestigious UNESCO Memory of the World Register since 2007. For more, see the UNESCO website, https://www.unesco.org/en/memory-world/quebec-seminary-collection-1623-1800-17th-19th-centuries.

22. Fernand Harvey, "La vie culturelle, 1868–1939," *Histoire de Québec et de sa région*, vol. 2 (Quebec City: Presses de l'Université Laval, 2008), 1424.

23. A few months later, in May 1966, ÉBAQ students organized a collective action in the form of a funeral procession, where a model of the school served as a coffin inside a horse-drawn hearse. Pascaline Lamare, "L'École des Beaux-Arts de la rue Saint-Joachim : Un patrimoine oublié de Saint-Jean-Baptiste," *Le Bourdon du faubourg*, October 17, 2018, https://bourdonmedia.org/2018/10/17/lecole-des-beaux-arts-de-la-rue-saint-joachim-un-patrimoine-oublie-de-saint-jean-baptiste/.

24. Jonathan Paquette, "Les politiques muséales au Québec : Trajectoire historique et politique d'un service public," *Politique et Sociétés* 38, no. 3 (2019): 135, https://www.erudit.org/fr/revues/ps/2019-v38-n3-ps04878/1064733ar.pdf.

25. Paquette, "Les politiques muséales au Québec," 135.

26. Paquette, "Les politiques muséales au Québec," 136.

27. Henri Barras, "Le Musée du Québec / The Quebec Museum," *Vie des arts* 21, no. 85 (Winter 1976–1977): 46, https://id.erudit.org/iderudit/54956ac.

28. On the future Riopelle Space, see the MNBAQ website, https://www.mnbaq.org/espace-riopelle.

29. On that evening and the content of the exhibition, see Michèle Grandbois, "Alfred Pellan : 12 juin 1940, soirée de vernissage au Musée de la province ou la révolution Pellan," in *Québec : Une ville et ses artistes*, eds. Denis Castonguay and Yves Lacasse (Quebec City: Musée national des beaux-arts du Québec, 2008), 270–84.

30. Paul Toupin, "Pellan chez lui," *Vie des arts*, no. 17 (Christmas 1959): 31. Clarence Gagnon remained firm in his anti-modernist stance and delivered a

now-famous lecture titled "The Grand Bluff of Modernist Art" to the Pen and Pencil Club in Montreal on April 29, 1939. The text was later published in French under the title "L'immense blague de l'art moderniste," in several issues of *L'Amérique française*. See François-Marc Gagnon, "Pour une image du Québec : Régionaliste ou automatiste?," *Les métaphores de la culture*, ed. Joseph Melançon (Quebec City: Les Presses de l'Université Laval, 1992), 72–73, https://www.erudit.org/fr/livres/culture-francaise-damerique/les-metaphores-culture/000342co.pdf.

31. "Vernissage à l'exposition Alfred Pellan," *Soleil*, June 13, 1940, 8. Quoted in Maria Rosa Lehmann, "Biography," *Alfred Pellan: Life & Work* (Toronto: Art Canada Institute, 2022), https://www.aci-iac.ca/art-books/alfred-pellan/biography/.

32. Jean-Michel Quirion, "(Dé)croissance dans les centres d'artistes autogérés du Québec," *Vie des arts*, no. 270 (Spring 2023): note 1, n.p., https://viedesarts.com/dossiers/dossier-genealogies-collaboratives/decroissance-dans-les-centres-dartistes-autogeres-du-quebec/. Montreal's Véhicule Art (1972) and Optica (1972) were the first artist-run centres founded in the province. L'Atelier de Réalisations Graphiques (1972) was the first founded in Quebec City, followed by La Chambre Blanche (1978).

33. Collective, *Atelier de réalisations graphiques Engramme : 25 ans d'estampe à Québec* (Trois-Rivières: Éditions d'art Le Sabord, 2000).

34. Quirion, "(Dé)croissance dans les centers d'artistes autogérés du Québec."

35. This term has been used since the founding of the Regroupement des centres d'artistes autogérés du Québec (RCAAQ). See the RCAAQ website, https://reseauartactuel.org/a-propos-du-rcaaq/.

36. "L'Œil de Poisson," *Inter, art actuel*, no. 100 (2008): 119–23, https://www.erudit.org/fr/revues/inter/2008-n100-inter1112152/45522ac.pdf.

37. On the founding of Méduse and the first organizations to settle there, see Pierre de Billy, "Méduse : l'alliance des époques et des espaces," *Continuité*, no. 67 (Winter 1996): 36–41, https://id.erudit.org/iderudit/16060ac.

38. The law designates three national museums in the province: two in Quebec City, the MCQ and, before it, the MNBAQ, and one in Montreal, the Musée d'art contemporain de Montréal. To consult the law, see https://www.legisquebec.gouv.qc.ca/fr/document/lc/M-44.

39. Giguère, "Une bibliothèque d'images," 13.

40. See the UNESCO website, https://www.unesco.org/en/memory-world/quebec-seminary-collection-1623-1800-17th-19th-centuries.

41. Marie-Paule Robitaille, "*Vingt fois sur le métier*… ou la longue redécouverte de l'histoire des collections des Premiers Peuples des Musées de la civilisation,"

Voyage au cœur des collections des Premiers Peuples ed. Marie-Paule Robitaille (Quebec City: Septentrion, 2014).

42. To read the declaration of 2007, see https://www.un.org/development/desa/indigenouspeoples/wp-content/uploads/sites/19/2018/11/UNDRIP_E_web.pdf .

43. To read the policy, see https://mcq.org/wp-content/uploads/2023/05/politique-autochtone.pdf.

44. Robitaille, *Voyage au cœur des collections des Premiers Peuples*.

45. In 2021, the Quebec government gave the museum a special fund to enhance and develop Place Royale. See "Profil institutionnel," Musée de la civilisation website, https://mcq.org/a-propos/profil-institutionnel/.

46. Léa Harvey, "Le Musée de la civilisation couronné 'industrie touristique de l'année,'" *Soleil*, November 3, 2023, https://www.lesoleil.com/arts/arts-visuels/expositions/2023/11/03/le-musee-de-la-civilisation-couronne-industrie-touristique-de-lannee-VMHXFPYGEFENRG7WXJA4P6PQO4/.

47. The expansion work was needed to connect the old prison, designed by François Baillairgé, to the museum, transforming it into an impressive art pavilion.

48. The artists were Danielle April (Quebec City), Dominique Blain (Montreal), Daniel Buren (Paris), Sylvie Blocher (Paris), Melvin Charney (Montreal), Jocelyn Gasse (Quebec City), Fortuyn/O'Brien (Amsterdam), Giuseppe Penone (Turin), Toya Shigeo (Tokyo), and Robert Stackhouse (New York). Authors Denise Désautels (Montreal) and Frédéric-Jacques Temple (Montpellier, France), photographer Angela Grauerholz (Montreal), and sound artist Michael Snow (Toronto) were also invited to take part.

49. Guy Sioui Durand and Richard Martel, "Territoires d'artistes : Paysages verticaux," *Inter, art actuel*, no. 45 (1990): 29–30, https://www.erudit.org/fr/revues/inter/1990-n45-inter1101691/46838ac.pdf.

50. Joëlle Morosoli, "Paysages verticaux," *Espace Sculpture* 5, no. 4 (Summer 1989): 27, https://id.erudit.org/iderudit/9506ac.

51. Louise Déry, *Territoires d'artistes, paysages verticaux* (Quebec City: Musée du Québec, 1989).

52. Sioui Durand and Martel, "Territoires d'artistes : Paysages verticaux," 30.

53. For reviews of the event, see Morosoli, "Paysages verticaux"; Sioui Durand and Martel, "Territoires d'artistes : Paysages verticaux," 29–30; Gilles Daigneault, "Le charme discret de l'art éphémère," *ETC*, no. 9 (Fall 1989): 59–61, https://id.erudit.org/iderudit/36401ac.

54. L'Œil de Poisson, founded in 1985, was initially dedicated to photography. In 1988, it expanded its focus to multidisciplinary expression, integrating dance, music, theatre, poetry, and visual arts. For more information, visit the organization's website, https://oeildepoisson.com.

55. For more on the eleventh edition, see the Manif d'art website, https://www.manifdart.org/biennale-quebec/manif-dart-11-biennale-quebec-2024/.

56. On the Young Curators activity, see the Manif d'art–Biennale de Québec website, https://manifdart.org/en/presentation/jeunes-commissaires/?srsltid=AfmBOooCYgeZHq_hAoWgmaso1bXRby9VO9iGK9xRupI9WF6zhYQ5-qhD.

57. See the complex's website, https://hotelpremieresnations.ca/.

58. Denis Castonguay and Yves Lacasse, eds., *Québec : Une ville et ses artistes* (Quebec City: Musée national des beaux-arts du Québec, 2008).

59. Nathalie de Blois, "Du bric-à-brac au baroque," *C'est arrivé près de chez vous : l'art actuel à Québec*, eds. Nathalie de Blois and Denis Castonguay (Quebec City: Musée national des beaux-arts du Québec, 2008), 52–53.

60. See the organization's website, https://exmuro.com/.

61. On the conclusion of the project, see Gabrielle Morissette, "C'est la fin des Passages insolites à Québec," *Ici Québec*, Radio-Canada, April 20, 2024, https://ici.radio-canada.ca/nouvelle/2066434/fin-passages-insolites-art-public-exmuro.

Community Builders

1. Nearly all of Marie de l'Incarnation's letters have been lost. In 1681, her son, Claude Martin, published the 221 letters his mother had written to him. He also wrote her biography, which was published in 1677. For more on Marie de l'Incarnation's legacy, see Françoise Deroy-Pineau, *Marie de l'Incarnation : Femme d'affaires, mystique et mère de la Nouvelle-France* (Montreal: Biblio Fides, 2017).

2. The Ursuline Monastery is today a landmark example of seventeenth-century convent architecture in North America.

3. Claire Goudreau, "Marie de l'Incarnation et ses pensionnaires amérindiennes (1639–1672) : Rencontre des cultures," *Ethnologies* 17, no. 1 (1995): 135, https://doi.org/10.7202/1087464ar.

4. Goudreau, "Marie de l'Incarnation et ses pensionnaires amérindiennes," 135–36.

5. On this topic, see John R. Porter, *L'art de la dorure au Québec, du XVIIe siècle à nos jours* (Quebec City: Éditions Garneau, 1975), and Louise Simard, "A Little-

Known Treasure," *The Gilder's Tip: Journal of The Society of Gilders* 12, no. 2 (2018): 14–17.

6. For more, see the Pôle culturel du Monastère des Ursulines website, https://www.polecultureldesursulines.ca/musee-pole-culturel/historique/.

7. For more, see the Centre-Marie-de-l'Incarnation website, https://www.centremarie-incarnation.ca/.

8. Marie de l'Incarnation was canonized at the same time as the first bishop of Quebec, François de Laval.

9. The Council of Trent brought together Catholic bishops and theologians to reform and clarify Christian doctrine in response to the Protestant Reformation.

10. René Villeneuve, "Le monument Laval," *Cap-aux-Diamants : La revue d'histoire du Québec*, special issue (Spring 1993), 53, https://id.erudit.org/iderudit/8255ac.

11. Marc Grignon, "Gaspard-Joseph Chaussegros de Léry : La ville comme totalité au XVIIIe siècle," *Québec: Une ville et ses artistes*, eds. Denis Castonguay and Yves Lacasse (Quebec City: Musée national des beaux-arts du Québec, 2008), 61.

12. Grignon, "Gaspard-Joseph Chaussegros de Léry," 65–67.

13. "Quebec is an entirely French city, as are all the surrounding areas, as if it were located ten leagues from Paris." Dalhousie, quoted in René Villeneuve, "L'Autre: Autochtones et Canadiens," *Lord Dalhousie : Mécène et collectionneur* (Ottawa: National Gallery of Canada, 2008), 168.

14. Dalhousie, quoted in Marjory Whitelaw, *The Dalhousie Journals*, vol. 2 (Ottawa: Oberon Press, 1982), 25–26.

15. Villeneuve, *Lord Dalhousie*, 32.

16. "Over the years, the Provincial Secretary oversaw art, heritage, and culture in general, before the creation of the Ministry of Cultural Affairs in 1961." See Fernand Harvey, "Athanase David, précurseur des politiques culturelles au Québec," *Bulletin d'histoire politique* 21, no. 2 (Winter 2013): 104, n2, https://doi.org/10.7202/1014139ar.

17. Fernand Harvey, "La politique culturelle d'Athanase David, 1919–1936," *Les Cahiers des Dix,* no. 57 (2003): 31–83.

18. Athanase David, *En marge de la politique* (Montreal: Éditions Albert Lévesque, 1935), 96–97.

19. Harvey, "Athanase David, précurseur des politiques culturelles au Québec," 95.

20. Harvey, "Athanase David, précurseur des politiques culturelles au Québec," 89.

21. The six paintings acquired in 1920 were by Maurice Cullen, Alice Des Clayes, Clarence Gagnon, John Young Johnstone, Albert Henry Robinson, and Marc-Aurèle de Foy Suzor-Coté.

22. Yves Hébert, "Ponts de glace sur le fleuve Saint-Laurent," *Encyclopédie du patrimoine culturel de l'Amérique française*, 2007, http://www.ameriquefrancaise.org/fr/article-735/Ponts_de_glace_sur_le_fleuve_Saint-Laurent.html.

23. Laurier Lacroix, "Le paysage, une forme d'art national," *Suzor-Coté : Lumière et matière* (Ottawa, Montreal, and Quebec City: National Gallery of Canada; Les Éditions de l'Homme; Musée du Québec, 2002), 163.

24. Pierre-Olivier Ouellet, "Gérard Morisset et la création d'une histoire de l'art 'canadien-français,'" *Vie des arts*, no. 258 (Spring 2020), https://viedesarts.com/perspectives/gerard-morisset-et-la-creation-dune-histoire-de-lart-canadien-francais/.

25. This generation would both admire Morisset's work and discredit it, criticizing him for a lack of rigour. "That said, while it is clear that Gérard Morisset's works must be used with caution today, it remains true that he was an art historian of his time, applying a methodology and developing knowledge shaped by certain contextual and cultural biases that naturally influenced his conception of art in Quebec." See Ouellet, "Gérard Morisset et la création d'une histoire de l'art 'canadien-français.'"

26. Claude Galarneau, ed., *À la découverte du patrimoine avec Gérard Morisset* (Quebec City: Ministère des Affaires culturelles, 1981).

27. Ouellet, "Gérard Morisset et la création d'une histoire de l'art 'canadien-français.'"

28. The Organization of World Heritage Cities (OPVM) was founded in 1993 by Jean-Paul L'Allier, who served as its president until 1999. It is headquartered in Quebec City. For more, see the organization's website, https://www.ovpm.org/about-the-owhc/.

29. For Quebec City's four hundredth anniversary in 2008, the Simons family gave the city one of six cast-iron replicas of the Fontaine de Tourny, designed in 1853 by the Dijon sculptor Mathurin Moreau (1822–1912). Catherine Ferland, "Fables de la fontaine : 6 infos fascinantes sur la fontaine de Tourny à Québec," *Le Journal de Québec*, January 23, 2022, https://www.journaldequebec.com/2022/01/23/en-images-fables-de-la-fontaine-5-infos-fascinantes-sur-la-fontaine-de-tourny-a-quebec.

30. See the art and culture section of the Maison Simons website, https://www.simons.ca/en/our-stores/art-and-culture–a42136.

31. Maison Simons website, https://www.simons.ca/en/our-stores/art-and-culture–a42136.

32. For more, see the Fabrique 1840 website, https://www.simons.ca/en/fabrique-1840–8737.

33. For more, see Guy Sioui Durand's website, https://siouidurand.org/.

34. Entirely produced in Quebec City, the magazine is published three times a year. See https://inter-lelieu.org/.

35. Guy Sioui Durand, *L'art comme alternative: Réseaux et pratiques d'art parallèle au Québec 1976–1996* (Quebec City : Guy Sioui Durand and Éditions Intervention, 1997).

36. Sioui Durand teaches courses in arts, literature and communications, and the humanities. See the institution's website, https://kiuna-college.com.

37. Guy Sioui Durand, "Le ré-ensauvagement par l'art : Le vieil Indien, les pommes rouges et les Chasseurs-Chamanes-guerriers," *Capture* 3, no. 1 (May 2018), https://id.erudit.org/iderudit/1055833ar.

38. Guy Sioui Durand, "Riopelle parmi les Onkweonwe," *Riopelle : À la rencontre des territoires nordiques et des cultures autochtones* (Montreal and Milan: Montreal Museum of Fine Arts; 5 Continents Éditions, 2020), 101.

39. Guy Sioui Durand, *Jean-Paul Riopelle : L'Art d'un trappeur supérieur : Indianité* (Quebec City: Éditions GID, 2004).

40. Guy Sioui Durand, quoted in Denis Lord, "Riopelle sur une glace fine," *L'Aquilon : L'hebdomadaire francophone des Territoires du Nord-Ouest*, December 10, 2020, https://www.aquilon.nt.ca/article/Riopelle-sur-une-glace-fine-202012101540/default.aspx#.

41. The exhibition is an exchange between artists from Wendake and Quebec City. For more, see https://museehuronwendat.ca/en/exhibitions/yahndawa/.

42. Julie Graff, "Ahkwayaonhkeg : Un legs à notre communauté," *Vie des arts*, no. 275 (summer 2024). See also the centre's website, https://ahkwayaonhkeh.org/Ahkwayaonhkeh-artist-run-centre-EN.

43. Robert Lepage, quoted in Luc Boulanger, "Robert Lepage au Diamant : Le gars de Québec," *Presse*, September 28, 2019, https://www.lapresse.ca/arts/theatre/2019-09-28/robert-lepage-au-diamant-le-gars-de-quebec.

GLOSSARY

abstract art
Also called nonfigurative or nonrepresentational art, abstract art uses form, colour, line, and gestural marks in compositions that do not attempt to represent images of visible reality. Abstract art may interpret reality in an altered form or depart from it entirely.

academicism
A style of painting and sculpture established during the Renaissance, academicism or academic art was favoured by the European teaching academies, which provided a way to professionalize artists who had previously been considered craftsmen or artisans. In official academies, often associated with a royal patron, artists acquired skills in painting or sculpture, creating work that fell into a hierarchy of five categories: history subjects at the top, then portraiture, genre scenes, landscapes, and finally still lifes. By the nineteenth century, academic art had come to be seen as conservative, and it and the academies were eventually superseded by a variety of avant-garde art movements.

academic tradition
Associated with the royal academies of art established in France and England in the seventeenth and eighteenth centuries respectively, the academic tradition emphasized drawing, painting, and sculpture in a style highly influenced by ancient classical art. Subject matter for painting was hierarchically ranked, with history painting of religious, mythological, allegorical, and historical figures holding the position of greatest importance, followed, in order, by genre painting, portraiture, still lifes, and landscapes.

Alleyn, Edmund (Canadian, 1931–2004)
An innovative and cerebral painter who engaged with numerous major styles throughout his life, from Abstract Expressionism to Pop Art. Alleyn trained at the École des beaux-arts de Québec, in Quebec City (now part of Université Laval), with Jean Paul Lemieux before moving to Paris in 1955, where he lived for fifteen years. He represented Canada at the Venice Biennale in 1960.

American Regionalism
An art movement popular from the 1920s to 1950s. Based in the American heartland, its adherents created pastoral scenes that venerated a pre-industrial United States, inspired by their rural and small-town surroundings. Among the most celebrated American Regionalists are the painters John Steuart Curry, Grant Wood, and Thomas Hart Benton.

Armory Show
Presented in New York, Chicago, and Boston in 1913, the International Exhibition of Modern Art, or the Armory Show, marked a seminal moment in the American modern art movement. Introducing progressive American artists and the European avant-garde for the first time to a wide U.S. audience, the exhibition featured the works of hundreds of artists, many of which were considered shocking at the time.

Art Association of Montreal (AAM)
An institution founded in 1860 by Bishop Francis Fulford (1803–1868) alongside a group of Montreal art collectors, as an offshoot of the Montreal Society of Artists (itself dating to 1847). The Art Association of Montreal organized art shows throughout the city before establishing its permanent headquarters in downtown Montreal. It was renamed the Montreal Museum of Fine Arts in 1950, now one of the most visited art museums in Canada.

Automatistes
A Montreal-based artists' group interested in Surrealism and the Surrealist technique of automatism. Centred on the artist, teacher, and theorist Paul-Émile Borduas, the Automatistes exhibited regularly between 1946 and 1954, making Montreal a locus of mid-century avant-garde art. Members included Marcel Barbeau, Marcelle Ferron, Jean-Paul Mousseau, Jean Paul Riopelle, Fernand Leduc, and Françoise Sullivan.

Awashish, Eruoma (Atikamekw, b.1980)
A painter and installation artist known for creating works that decolonize Indigenous spirituality by reappropriating Catholic symbols and blending them with Atikamekw artistic traditions. Eruoma Awashish's work explores her dual Atikamekw and Quebecois identity, addressing themes of hybridization, transformation, and grief as catalysts for personal and cultural renewal.

bande de Beaupré (Canadian, active 1895–1905)
An informal artist community whose members—including William Brymner, Maurice Cullen, and James Wilson Morrice, among others—shared a common interest in capturing the Canadian landscape, particularly the region around Beaupré, Quebec. The artists in the group often painted together and influenced each other's work.

Barbizon
From the 1830s to the 1870s, Barbizon (a village on the edge of the forest of Fontainebleau near Paris) was a gathering place for French landscape painters who rejected the academic style in favour of realism. This informal group, later known as the Barbizon school, emphasized painting *en plein air*, in and directly from nature, setting the path for Impressionism. Major artists include Théodore Rousseau, Jean-François Millet, and Camille Corot.

Baroque
The Baroque is a style of art popular during the seventeenth and eighteenth centuries characterized by exaggerated movement, grandeur, and expression. Originating in Rome, it was the Catholic Church's response to the Protestant Reformation, which privileged an austere spiritual engagement with the divine. In the Baroque, in contrast to Classicism, disorder replaces order and the affect is one of delusional grandeur.

Bauhaus
Open from 1919 to 1933 in Germany, the Bauhaus revolutionized twentieth-century visual arts education by integrating the fine arts, crafts, industrial design, and architecture. Teachers included Josef Albers, Walter Gropius, Wassily Kandinsky, Paul Klee, Ludwig Mies van der Rohe, and László Moholy-Nagy.

Bernini, Gian Lorenzo (Italian, 1598–1680)
Gian Lorenzo Bernini was a sculptor and architect during the Baroque period. Beginning his career in Rome, he rejected the popular style of mannerism in favour of formal and conceptual freedom. He established himself quickly with highly original and complex individual sculptures, followed by architectural monuments that reveal his mastery of technique. His compositions adorn public fountains, and his monuments decorate the churches and royal chapels of Rome. As an architect, Bernini created total environments that include grand sculptural arrangements that fill the surrounding structure.

Boney, Ludovic (Wendat, b.1981)
A Wendat sculptor whose art is characterized by a blend of industrial and organic forms and is inspired by the urban environment. Ludovic Boney has produced several public sculptures in which the interior space is as important as the exterior, challenging perceptions of the works' boundaries and creating a sense of mystery and ambiguity.

Borduas, Paul-Émile (Canadian, 1905–1960)
The leader of the avant-garde Automatistes and one of Canada's most important modern artists. Borduas was also an influential advocate for reform in Quebec, calling for liberation from religious and narrow nationalist values in the 1948 manifesto *Refus global*. (See *Paul-Émile Borduas: Life & Work* by François-Marc Gagnon.)

Bosch, Hieronymus (Netherlandish, c. 1450–1516)
A highly influential artist known for pictures populated by multitudes of fantastic creatures and filled with marvellous detail. Bosch's *Garden of Earthly Delights* (1490–1500)—a triptych depicting the pleasures of the Garden of Eden, the horrors of the Last Judgment, and the world in between—is among the most famous paintings in the Western art historical canon.

Brymner, William (Scottish/Canadian, 1855–1925)
A painter and influential teacher who contributed greatly to the development of painting in Canada, Brymner instructed at the Art Association of Montreal. Several of his students, including A.Y. Jackson, Edwin Holgate, and Prudence Heward, became prominent figures in Canadian art. (See *William Brymner: Life & Work* by Jocelyn Anderson.)

Buren, Daniel (French, b.1938)
An artist and writer known for his conceptual use of stripes in site-specific installations. Daniel Buren's works often explore the inherent properties of light and materials like glass, paper, and mirror, focusing on the way they interact with space to challenge traditional notions of art and its relationship to the environment.

Canadian Society of Graphic Art
Founded in Toronto in 1904 as the Society of Graphic Art and chartered in 1933 as the Canadian Society of Graphic Art, the society was an organization of artists interested in printmaking, illustration, and drawing. From 1924 to 1963 it hosted annual exhibitions, producing *The Canadian Graphic Art Year Book* in 1931. Notable members included Bruno Bobak and Charles Comfort. Once among the largest artists' organizations in Canada, the society disbanded in 1974.

carte-de-visite
A card-mounted photograph, roughly the size and shape of a playing card, produced in multiple using a multi-lens camera. Patented by A.A.E. Disdéri in Paris in 1854, cartes-de-visite were largely intended as photographic calling cards; they depicted sitters according to nearly universal conventions.

cartography
The art, science, and technology of mapmaking. Cartography involves collecting, processing, and visualizing geographic data. Maps, which are produced through cartographic techniques, are essential tools for navigation and understanding spatial relationships. By visually representing geographic information, cartography influences our perceptions of the world and fosters insights into history, society, and the environment.

Chagall, Marc (Russian/French, 1887–1985)
A painter and graphic artist, Chagall's work is characterized by colourful, dreamlike images and a defiance of the rules of pictorial logic. Although he employed elements of Cubism, Fauvism, and Symbolism, Chagall did not formally align with any avant-garde movement.

Chauchetière, Claude (French, 1645–1709)
A Jesuit priest, artist, author, and teacher of mathematics born in Aquitaine. By 1677 Chauchetière had arrived in New France to do missionary work; he spent sixteen years at La Prairie, working to convert Iroquois peoples and serving as pastor to French families.

chiaroscuro
A term that refers, at its most general, to an artist's use of light and dark and the visual effects thus produced in a painting, engraving, or drawing. Chiaroscuro can serve to create atmosphere, describe volume, and imitate natural light effects. From the Italian *chiaro* (light) and *scuro* (dark).

Château Frontenac
Built from 1892 and inaugurated in 1893 in Quebec City's Upper Town, this landmark hotel was commissioned by the Canadian Pacific Railway and designed by Bruce Price in the Châteauesque style. The railway company constructed the hotel to boost tourism and rail travel to Old Quebec, where it remains a prominent feature of the historic district.

Colville, Alex (Canadian, 1920–2013)
A painter, muralist, draftsman, and engraver whose highly representational images verge on the surreal. Colville's paintings typically depict everyday scenes of rural Canadian life imbued with an uneasy quality. Since his process was meticulous—the paint applied dot by dot—he produced only three or four paintings or serigraphs per year. (See *Alex Colville: Life & Work* by Ray Cronin.)

Conceptual art
Traced to the work of Marcel Duchamp but not codified until the 1960s, "Conceptual art" is a general term for art that emphasizes ideas over form. The finished product may even be physically transient, as with land art or performance art.

Concours artistiques de la province de Québec, Les
In 1945 the first Grand Prize in Painting was awarded in the Quebec Provincial Art Competition, held annually until 1970 (though some years were missed). The competition included an annual exhibition at the Musée de la province de Québec (today the Musée national des beaux-arts du Québec). The regulations required that the artworks that won first prizes in painting, sculpture, and decorative arts were purchased for the museum's collection.

Confederation Centre of the Arts
Located in Charlottetown, Prince Edward Island, the Confederation Centre of the Arts is a musical theatre, visual arts, and heritage venue. Founded in 1964 to commemorate the Charlottetown Conference of 1864, it is Canada's official memorial to the Fathers of Confederation. Its theatre is the home of the Charlottetown Festival and its art gallery holds a collection of over 16,000 works by contemporary and historic Canadian artists.

Corot, Jean-Baptiste-Camille (French, 1796–1875)
Although known today as a landscape painter—among the most influential of the nineteenth century—and the leading member of the Barbizon school of French nature painters, Corot rose to prominence in his own time for the Romantic tableaux he exhibited regularly at the Paris Salon.

Cruikshank, William (Scottish, 1848–1922)
A Scottish-born educator and portrait, figure, and scene painter who immigrated to Canada in 1871. Cruikshank was a long-time instructor at the Ontario College of Art (now OCAD University), Toronto. Many painters who themselves became notable and influential Canadian artists studied under Cruikshank, including Franklin Carmichael, Frank Johnston, J.E.H. MacDonald, and, it seems, Tom Thomson too.

Cubism
A radical style of painting developed by Pablo Picasso and Georges Braque in Paris between 1907 and 1914, Cubism is defined by the representation of numerous perspectives at once. Cubism is considered crucial to the history of modern art for its enormous international impact; famous practitioners also include Juan Gris and Francis Picabia.

Cullen, Maurice (Canadian, 1866–1934)
Like many Canadian painters of his generation, Maurice Cullen received his early art education in Montreal, then moved to Paris to continue his studies at the Académie Julian, the Académie Colarossi, and the École des beaux-arts. He was influenced by Impressionism, and his landscapes, in turn, influenced a younger generation of Canadian painters, including the Group of Seven. His winter landscapes and snowy urban scenes are considered his most impressive achievement.

daguerreotype
Among the earliest type of photograph, the finely detailed daguerreotype image is formed on the mirrored surface of a sheet of silver-plated copper. The process is extremely complex and finicky, but these photographs were nonetheless phenomenally popular from the time of their invention, by Louis Daguerre in 1839, up until the 1850s.

Dallaire, Jean-Philippe (Canadian, 1916–1965)
A painter and illustrator known for his brightly coloured works featuring fantastical characters. Born in Hull, Quebec, Jean-Philippe Dallaire worked in Ottawa before setting off to study in Paris, where he met and was greatly influenced by the Canadian artist Alfred Pellan. From 1940–44 he was interned by the Gestapo. Dallaire later taught at the École des beaux-arts in Quebec City and worked as an illustrator at the National Film Board in Ottawa.

Dalí, Salvador (Spanish, 1904–1989)
A Spanish artist and influential member of the Surrealist movement, Salvador Dalí is best known for his provocative, heavily symbolic, dreamlike imagery drawn from the subconscious mind as well as his meticulous attention to detail. *The Persistence of Memory*, 1931, by Dali, with its melting clock faces, remains one of the twentieth century's most parodied artworks.

Daoust, Sylvia (Canada, 1902-2004)
An artist, sculptor, educator, and a founding member of Le Retable, a group of artists dedicated to promoting religious art standards in Quebec's Catholic churches. Among Sylvia Daoust's most notable works is the bronze statue of Brother Marie-Victorin at the Montreal Botanical Garden, commissioned in 1951.

Derain, André (French, 1880–1954)
A painter, sculptor, printmaker, and designer of theatre sets, Derain co-founded the Fauvist movement, active from about 1905 to 1908. He is known for the expressive characteristics typical of Fauvism, including the use of vibrant and unrealistic colours (sometimes straight from the paint tube), simplified forms, and raw canvas that showed in the final product. Derain's interest in African tribal masks likely influenced Pablo Picasso and Georges Braque. His later works turn to a more conservative, Neoclassical style.

dry plate process
Developed in 1871 by Richard Leach Maddox, and improved upon by Richard Kennett and Charles Bennett in 1873 and 1878, the dry plate process revolutionized photography with its convenience by comparison to the wet collodion process that preceded it. Rather than needing to be exposed, sensitized, and developed while still wet, the dry plate process allowed a silver bromide gelatin emulsion to dry on glass plates that could then be transported and exposed at a later time.

drypoint
An intaglio printmaking technique in which an image is scratched onto a (usually copper) plate with a needle-like instrument. This method produces a softened line due to raised edges in the metal around the scratched image and is best for creating small editions of works. Drypoint is often used in combination with etching.

Duchamp, Marcel (French/American, 1887–1968)
One of the most significant artist-thinkers of the twentieth century, Marcel Duchamp influenced Conceptual, Pop, and Minimal art. Best known for the sensational painting *Nude Descending a Staircase (No. 2)*, 1912, he is also recognized for his readymade sculptures, among them *Fountain*, 1917 (a urinal), and his "desecrated" *Mona Lisa* print, *L.H.O.O.Q.*, 1919.

École des beaux-arts
A major institution in nineteenth-century France, the École des beaux-arts has its origins in the Royal Academy of Painting and Sculpture established by Louis XIV in 1648. This academy was suppressed during the French Revolution, and the École was established in 1819, becoming the new national art school. It was based on an atelier system in which students worked in studios with different master artists, learning to draw in the academic tradition and participating in regular competitions.

École des beaux-arts de Montréal
The École des beaux-arts de Montréal was founded in 1922, the same year as its sister institution, the École des beaux-arts de Québec. The curriculum emphasized industrial arts, trades, and commercial design, but the school gradually came into its own as an important training ground for painters, sculptors, and other serious artists, culminating in what has been called its "golden age" in the late 1950s and early 1960s. In 1969 it was absorbed into the fine arts department of the Université du Québec à Montréal.

Ellisson, George William (Canadian, 1827–c.1879)
A photographer active in Saint-Jean and Quebec City, George William Ellisson (also spelled Ellison) captured portraits of prominent figures like Sir John A. Macdonald and documented local landscapes and architecture. His popular stereographs provided viewers with immersive experiences of Quebec City.

etching
A printmaking technique that follows the same principles as engraving but uses acid instead of a burin to cut through the plate. A copper plate is coated with a waxy acid resist; the artist draws an image into the wax with a needle. The plate is then immersed in an acid bath, incising the lines and leaving the rest of the plate untouched.

Exposition Universelle
The French term for a large international exhibition that showcases national achievements in areas such as industrialization, agriculture, exports, and art. Known as the World's Fair in English, these public exhibitions were popularized in the nineteenth century and had great influence on tourism, art and design, and international relations.

Expressionism
An intense, emotional style of art that values the representation of the artist's subjective inner feelings and ideas. German Expressionism started in the early twentieth century in Germany and Austria. In painting, Expressionism is associated with an intense, jarring use of colour and brush strokes that are not naturalistic.

ex-voto
Directed at a god or saint, an ex-voto is an offering: for something desired, or in gratitude for something that has been received. These offerings may be in the form of pictures, printed Bible verses, figurines, crucifixes, other religious objects, or small personal items such as clothing, jewellery, or toys.

Fauvism
The style of the Fauves (French for "wild beasts"), a group of painters who took their name from a derogatory phrase used by the French journalist Louis Vauxcelles. As a historical movement, Fauvism began at the controversial Salon d'Automne in 1905, and ended less than five years later, in early 1910. Fauvism was characterized by bold, unmixed colours, obvious brush strokes, and a subjective approach to representation. Among the most important of the Fauves were Henri Matisse, André Derain, and Maurice de Vlaminck.

Ferron, Marcelle (Canadian, 1924–2001)
A painter, sculptor, and stained-glass artist and a member of the Montreal-based Automatistes. Ferron studied at the École des beaux-arts in Montreal (now part of the Université du Québec à Montréal) before meeting Paul-Émile Borduas, whose approach to modern art became crucial to her artistic development. In 1953 she moved to France, where she lived for thirteen years.

fibre arts
Also known as textile arts, fibre arts encompass a wide range of artistic activities that utilize natural fibres (such as cotton, wool, linen, or silk) or synthetic fibres (such as polyester or nylon) as their primary medium. Practices within the umbrella of fibre arts include weaving, knitting, embroidery, crocheting, and quilting.

figurative
A descriptive term for an artwork that depicts or references recognizable objects or beings, including humans. Figurative art is often representational and takes source material from the real world, although its subjects may be overlaid with metaphors and allegory. The term arose in popular usage around the 1950s to describe artwork in contrast with the Abstract Expressionist movement as well as nonfigurative and non-objective art.

Forces nouvelles
A reactionary association of painters, founded in Paris in the mid-1930s by art critic and painter Henri Hérault. The group rejected avant-garde movements such as Impressionism and Surrealism, seeking instead to revive principles of craftsmanship in French art by painting scenes of contemporary life in accessible, often realist styles.

Fraser, John Arthur (British/Canadian, 1838–1898)
A painter, photographer, illustrator, and art teacher born in England. Upon immigrating to Canada around 1860, Fraser began painting studio backdrops for the photographer William Notman, becoming a partner in Notman's Toronto firm in 1867.

Fresco
An ancient painting technique that is often used to create wall murals. After a section of a wall is covered in wet plaster, paint is applied. As it dries, the paint absorbs into the plaster and becomes a permanent part of the wall. This technique was notably used in the Italian Renaissance by masters such as Giotto and Michelangelo.

Gagnon, Clarence (Canadian, 1881–1942)
Although he travelled and lived in Europe periodically throughout his career, Clarence Gagnon is best known for his paintings of the people and landscapes of his native Quebec, and particularly the Charlevoix region. A virtuosic colourist, Gagnon created highly original winter scenes in vivid hues, with generous play between light and dark. He is also known for illustrating books such as *Maria Chapdelaine* by Louis Hémon (1913) and *Le grand silence blanc* by L.F. Rouquette (1928).

gelatin silver prints
The dominant process used to create black and white images for more than a century. Gelatin prints, in which light-sensitive silver salts are bound by a gelatin solution, began to replace albumen prints in the 1890s. Their stability and ease of manufacture contributed to their success, and the characteristic smooth image surface was valued by both amateur and professional photographers.

genre painting
This term refers to paintings that depict scenes of everyday life. Genre paintings were first popularized in the Netherlands in the seventeenth century, and typical subject matter includes domestic chores, rural life, and socializing.

goldsmithery
The art of shaping precious metals, such as gold and silver, to make sculptures and jewellery with techniques like casting, forging, and soldering. Highly valued for centuries, goldsmithery (or silversmithery) works can reflect cultural and religious beliefs and personal expression.

Goya, Francisco (Spanish, 1746–1828)
Francisco José de Goya y Lucientes was an influential painter of the Spanish Enlightenment whose expressive style would guide the Romantic, realist, and Impressionist painters of the nineteenth century, particularly French artists including Édouard Manet. Though he rose to prominence as a court painter for the Spanish monarchy, Goya's drawings and etchings of the horrors of the Napoleonic Wars and Spanish struggles for independence in the early nineteenth century, none of them published during his lifetime, would prove some of his most enduring work.

Grauerholz, Angela (Canadian, b.1952)
A German-born photographer based in Montreal since 1976. Grauerholz's black and white, sepia-toned, and colour photographs document vaguely familiar architectural spaces and objects that provoke meditation on the nature of collective memory. By focusing on overlooked physical aspects of museums, libraries, archives, and other sites of collective memory, Grauerholz disrupts the authoritative power of these highly regulated institutional spaces.

Hague School
The Hague School was a group of Dutch Realist painters active in The Hague, on the northwest coast of the Netherlands, from around 1860 to 1890. They were influenced by France's Barbizon school, which also reacted against the academic style of idealizing nature. Their style is characterized by sombre tones used to depict everyday scenes of fishermen, farmers, windmills, and seascapes. It led to the formation of the Amsterdam Impressionists, and included Jozef Israëls and Jacob Maris.

Hébert, Louis-Philippe (Canadian, 1850–1917)
One of the most important sculptors in Canada in the late 1800s, Hébert began his career by apprenticing with Napoléon Bourassa, and he later studied in Paris. He became known for creating bronze monuments, including several high-profile commissions for Parliament Hill in Ottawa and the Legislative Building in Quebec.

Henderson, Alexander (Scottish/Canadian, 1831–1913)
Scottish-born Henderson immigrated to Montreal in 1855, where he launched his career in photography and would become one of Canada's preeminent landscape photographers. His views of Quebec and Ontario were especially prized, and ranged from romantic scenes of wilderness to records of human life and industry. Late in his career Henderson helped establish the Canadian Pacific Railway's photographic department.

history painting
Introduced as part of the hierarchy of academic painting by the French Royal Academy in the seventeenth century, history painting was the dominant style of European painting from the Renaissance until the nineteenth century. Monumental in scale and narrative, and often depicting a moral lesson, history painting initially drew on Greek and Roman history and mythology, as well as the Bible, for source material, later including scenes from more recent or contemporary history. In nineteenth-century Britain, history painting served as a way to present scenes showing the extent of the Empire. Today artists such as Kent Monkman have used history painting to explore the legacy of colonialism.

Huron-Wendat Museum
A museum established in 2008 in Wendake, Quebec, to preserve and honour the heritage of the Huron-Wendat Nation. The institution encompasses the nearby Ekionkiestha' National Longhouse, a nineteenth-century colonial home, as well as gardens. The Musée Huron-Wendat offers tours, overnight stays, and gatherings in the longhouse, and often collaborates with other organizations, such as Manif d'art.

Impressionism
A highly influential art movement that originated in France in the 1860s, Impressionism is associated with the emergence of modern urban European society. Claude Monet, Pierre-Auguste Renoir, and other Impressionists rejected the subjects and formal rigours of academic art in favour of scenes of nature and daily life and the careful rendering of atmospheric effects. They often painted outdoors.

installation art
Installations are generally three-dimensional artworks often constructed in relationship to a given site. Hybrid art forms, they can include a variety of media such as painting, sculpture, sound, video, and performance. They may be temporary or permanent. Installation art emerged in the 1960s, and marked a shift away from the production of discrete, aesthetic art objects to the creation of experiential, interactive, and immersive environments.

Italian Primitives
The painters of the pre- and early Italian Renaissance, who worked from roughly the mid-thirteenth century to the end of the fifteenth century. This was a transformative period in Italian art, when it moved from a Greek- or Byzantine-inflected style to that which we associate today with the Renaissance.

Jesuits
The Society of Jesus, whose members are known as Jesuits, is a Roman-Catholic order that was founded five hundred years ago by Ignatius Loyola. They played a major role in the Counter-Reformation of the sixteenth and seventeenth centuries and as missionaries throughout the world.

Laliberté, Alfred (Canadian, 1878–1953)
Born in Sainte-Élizabeth-de-Warwick, Quebec, Laliberté studied sculpture at the Council of Arts and Manufactures in Montreal and at the renowned École des beaux-arts in Paris. During his time in France Laliberté discovered the work of Auguste Rodin (1840–1917), who became a significant influence on his sculptures. Best known for his monumental works and his statuettes and portrait busts depicting traditional Quebec culture, Laliberté was a member of both the Royal Canadian Academy of Arts and France's prestigious Académie des beaux-arts. He taught at the École des beaux-arts de Montréal (now part of the Université du Québec à Montréal) for thirty years.

land art
An art form in which works are created in and from the land, and are often monumental in scale, site-specific, and comprised of locally found natural materials. Land art emerged in the 1960s out of the wider conceptual art movement and was mainly based in the United States and Great Britain. Sometimes known as environmental art or "earthworks," these projects embraced concepts of temporality, natural erosion, and the ecological movement, while rejecting the commodification of the art object and the conventional gallery setting. Major proponents include artists Richard Long, Nancy Holt, Walter de Maria, and Robert Smithson.

landscape painting
The representation of natural scenery, including rivers, mountains, forests, and fields, landscape painting emerged as a genre in Chinese art in the fourth century. In Europe, landscapes began as background elements in portraits or other figurative paintings, becoming subjects in their own right around the sixteenth century.

Laurencin, Marie (French, 1883–1956)
A Cubist painter and printmaker known for her elegant, dreamlike depictions of young women in soft, pastel hues. Diverging from her male contemporaries' angular Cubist forms, Marie Laurencin's work embraced a more lyrical style characterized by delicate lines, graceful figures, and a sense of tranquility.

Lower Canada
From 1791 to 1840, part of present-day Quebec was a British colony known as Lower Canada. In 1841 Lower Canada was renamed Canada East when the Province of Canada was formed. It would become Quebec following Canadian Confederation in 1867.

Maillard, Charles (French, 1887–1973)
A Tiaret, Algeria-born French painter who immigrated to Quebec in 1910, becoming director of the École des beaux-arts de Montréal in 1925. As a traditional painter of landscapes and portraits, Maillard's advancement of an academic, conventional style of artmaking often conflicted with his more modernist contemporaries within the Montreal art scene.

Manif d'art—La biennale de Québec
An international contemporary art exhibition that takes place every two years in Quebec City. Established in 1987, Manif d'art presents a wide range of contemporary art, including installations, performances, and video art. The event aims to promote emerging and established artists from around the world and to foster dialogue between different artistic practices.

Marie de l'Incarnation (French, 1599–1672)
An Ursuline nun and missionary, and founder of the Ursuline Order in Canada. Wedded at fourteen and widowed at thirty-two, she took her orders on the death of her husband, entrusting her son to her sister. She left France for New France in 1639 in the company of fellow religious women. They would become the first female missionaries in North America. She never returned to France.

Matisse, Henri (French, 1869–1954)
A painter, sculptor, printmaker, draftsman, and designer, aligned at different times with the Impressionists, Post-Impressionists, and Fauvists. By the 1920s he was, with Pablo Picasso, one of the most famous painters of his generation, known for his remarkable use of colour and line.

Méduse
A cultural complex founded in 1993 as a hub for artistic and community initiatives in Quebec City. Located in the Saint-Roch district, Méduse houses visual and media arts organizations as well as community-based groups. The complex provides studio spaces, exhibition halls, and performance venues to support artistic practices.

Millet, Jean-François (French, 1814–1875)
Born into a peasant family, Millet was one of the founders of the Barbizon school, a group known for painting *en plein air* and favouring landscapes as subject matter. He is prominently recognized for empathetic depictions of rural labourers and peasants created just as the Industrial Revolution was causing mass migrations from the countryside to urban centres such as Paris. Millet was awarded the Legion of Honour in 1868 and was an inspiration for Vincent van Gogh.

miniature art
Focusing on scale, miniature art is typically able to fit in the palm of a hand. Often taking the form of painting or sculpture, this art form requires precision to capture intricate detail. Miniature art has a long history, with miniature portraiture enjoying great popularity prior to the invention photography due to the affordable personal connection and likeness of loved ones it offered.

Minimalism
A branch of abstract art characterized by extreme restraint in form, Minimalism was most popular among American artists from the 1950s to 1970s. Although Minimalism can be expressed in any medium, it is most commonly associated with sculpture; principal Minimalists include Carl Andre, Donald Judd, and Tony Smith. Among the Minimalist painters were Agnes Martin, Barnett Newman, Kenneth Noland, and Frank Stella.

modernism
A movement extending from the mid-nineteenth to the mid-twentieth century across artistic disciplines, modernism rejected academic traditions in favour of innovative styles developed in response to contemporary industrialized society. Modernist movements in the visual arts have included Gustave Courbet's Realism, and later Impressionism, Post-Impressionism, Fauvism, Cubism, and on to abstraction. By the 1960s, anti-authoritarian postmodernist styles such as Pop art, Conceptual art, and Neo-Expressionism blurred the distinction between high art and mass culture.

Moholy-Nagy, László (Hungarian, 1895–1946)
Hungarian artist László Moholy-Nagy was a professor in the famed Bauhaus school (1923–28) in Germany. Influenced by Constructivism, he explored the integration of life, art, and technology in his radically experimental and wide-ranging practice. Moholy-Nagy is best known for his innovations in photography, notably his camera-less photographs, known as photograms. He led the New Bauhaus in Chicago from 1937 until his death.

Molinari, Guido (Canadian, 1933–2004)
A painter and theorist who was a member of the Plasticien movement in Montreal. His work, beginning in the mid-1950s, set new models for geometric painting internationally. His "razor-edged" Stripe Paintings create the illusion of a dynamic space, evoked by the viewer's active engagement with how colours appear to change as they rhythmically repeat themselves across the canvas.

Monkman, Kent (Cree, b.1965)
A Toronto-based artist who is internationally recognized for his provocative works reinterpreting the canon of Western art history from an Indigenous perspective, Monkman was raised in Winnipeg and is a member of the Fisher River Band in northern Manitoba. He explores themes of colonization, sexuality, loss, and resilience in painting, film, video, performance, and installation, which often feature his gender-fluid alter ego Miss Chief Eagle Testickle. (See *Kent Monkman: Life & Work* by Shirley Madill.)

Monnet, Caroline (Anishinaabe/French, b.1985)
A Montreal-based multidisciplinary artist whose work explores her Anishinaabe and French identity. Caroline Monnet's art probes the intricate relationships among time, the environment, memory, and colonial legacies, revealing how cultural heritage and technological innovations shape understandings of contemporary Indigenous experiences.

Montreal Museum of Fine Arts
Founded in 1860 as the Art Association of Montreal, the Montreal Museum of Fine Arts has an encyclopedic collection of artworks and artifacts dating from antiquity to the present day. From its beginnings as a private museum and exhibition space to its current status as a public institution spread over four buildings on Sherbrooke Street, the museum has accumulated a collection of more than forty-three thousand works and hosts historical, modern, and contemporary exhibitions.

Morrice, James Wilson (Canadian, 1865–1924)
One of Canada's first modernist painters and first artists to gain international recognition, during his lifetime Morrice was nonetheless more celebrated in Europe than he was at home. He is best known for richly coloured landscapes that show the influence of James McNeill Whistler and Post-Impressionism.

Morris, Edmund Montague (Canadian, 1871–1913)
A painter best known for his portraits of Indigenous leaders during Canada's post-Confederation treaty negotiations, especially of the early twentieth century, although he was also an admired landscape painter. In 1906 Morris, on commission, accompanied the James Bay expedition for the negotiation of Treaty 9 with Cree and Ojibway peoples. He often used pastel in detailed, close-up portraits of Indigenous chiefs. With fellow painter Curtis Williamson, Morris instigated the creation of the Canadian Art Club in 1907, of which he was a key member.

Musée d'art contemporain de Montréal
Founded by the Quebec government in 1964, the Musée d'art contemporain de Montréal is the oldest institution of contemporary art in Canada. Originally housed at Place Ville-Marie, the museum moved to Château Dufresne in 1965, and then to the Expo 67 International Art Gallery, in the Cité du Havre, before moving again in 1992 to its present site at Place des Arts. Dedicated to the promotion and conservation of contemporary Quebec art, the museum maintains an active exhibition program and manages a collection of approximately eight thousand pieces.

Musée national des beaux-arts du Québec
An art museum located in Quebec City that initially opened to the public in 1933 as an archive and museum for the arts and natural sciences. After restructurings in 1962 and 1979, by 1983 the MNBAQ had become a Crown corporation focused solely on the visual arts. Today, its vast collection encompasses more than forty thousand works, primarily made in Quebec or by Quebec artists, that date from the sixteenth century to the present.

National Gallery of Canada
Established in 1880, the National Gallery of Canada in Ottawa holds the most extensive collection of Canadian art in the country as well as works by prominent international artists. Spearheaded by the Marquis of Lorne (Canada's Governor General from 1878 to 1883), the gallery was created to strengthen a specifically Canadian brand of artistic culture and identity and to build a national collection of art that would match the level of other British Empire institutions. Since 1988, the gallery has been located on Sussex Drive in a building designed by Moshe Safdie.

Neilson, Henry Ivan (Canadian, 1865–1931)
An artist, engraver, and teacher known for his realist scenes of urban and rural Quebec life. Born in Quebec City, Henry Ivan Neilson was a member of several artistic societies, including the Society of Quebec Artists, which he co-founded. He taught for a decade at the École des beaux-arts de Québec, where he influenced artists such as Simone Hudon.

Neoclassicism
A European artistic and cultural movement spanning the mid-eighteenth to early nineteenth century that revived the ancient Greek and Roman ideals of harmony, order, and reason. Led by figures like German art historian Johann Joachim Winckelmann, French painter Jacques-Louis David, and American painter Benjamin West, neoclassical artists (painters, sculptors, architects) adopted a vocabulary focused on drawing and pure line in their works, often depicting classical myths and ancient history.

Neo-Palladianism
An eighteenth-century English architectural style that drew from the principles of Italian Renaissance architect Andrea Palladio. Inspired by Palladio's *The Four Books of Architecture* (1870), leading architects, including Lord Burlington and William Kent, embraced the Classical Roman ideals of perfect symmetry and harmonious proportions, as well as architectural features like columned porticos and temple fronts.

New France
France's Canadian colony, now in part the province Quebec. New France was founded in 1534 when Jacques Cartier, the first explorer to claim the territory for the King of France, planted a cross on the Gaspé peninsula. The colony was dissolved in 1763, when France ceded Canada to Britain.

Nicolas, Louis (French, 1634–post-1700)
A Jesuit missionary in New France and creator of the illustrated manuscript *Codex Canadensis*, which depicts the flora, fauna and Indigenous inhabitants of New France in a style different from official art of Nicolas's time. The *Codex* contains notably accurate details about birds and other animals, as well as imaginary creatures such as a unicorn and a sea monster. (See *Louis Nicolas: Life & Work* by François-Marc Gagnon.)

Notman, William (Scottish/Canadian, 1826–1891)
After immigrating to Canada in 1856, Notman soon became Montreal's most prominent photographer. He specialized in portraits and developed innovative techniques to portray many people in a single photograph (known as a composite photograph) and to recreate outdoor scenes inside the studio. Thanks to his exceptional technical and promotional skills, he was the first Canadian photographer to build an international reputation. (See *William Notman: Life & Work* by Sarah Parsons.)

Old Master
A vague and gendered term given to seminal artists who worked in Europe before the 1800s. During this time, artists trained in a guild system, where some pupils became independent "masters." The term is not limited to a particular style, and some old masters include Leonardo da Vinci, Rembrandt van Rijn, Diego Velázquez, and Eugene Delacroix.

One per cent policy
In 1961, the *Policy of integrating art into the architecture and environment of government and public buildings and sites*, also known as the "1% policy", was passed, requiring that one percent of a building or site's construction budget be allocated to the inclusion of a work of art. This Quebec law has enriched the province's cultural landscape by integrating art into public spaces while creating significant opportunities for artists to showcase their work.

Paris Salon
Beginning in 1667, the Paris Salon was a juried annual or biennial exhibition held at the Académie royale de peinture et de sculpture (later the Académie des beaux-arts). It became the major marker of prominence for artists, especially between 1748 and 1890, and was known for its crammed display of paintings, covering the walls from floor to ceiling. Through exposure and the connections to patrons and commissions, artists' careers could be made by their inclusion in the Salon.

Pellan, Alfred (Canadian, 1906–1988)
A painter active in Paris art circles in the 1930s and 1940s. In Montreal Pellan taught at the École des beaux-arts (now part of the Université du Québec à Montréal) from 1943 to 1952. He was the leader of the short-lived Prisme d'yeux (1948), a painters' group that opposed and wanted to discredit the ideas of the Automatistes. His work from the 1950s on is markedly Surrealist. (See *Alfred Pellan: Life & Work* by Maria Rosa Lehmann.)

performance art
A visual art form in which artworks are created through actions or gestures by the artist or other participants, and presented live or through recorded documentation. Performance art originated in the early twentieth century with movements like Dada and Futurism and found a wider audience in the 1960s and 1970s after the decline of modernism. Common themes of performance art concern life experiences, the human body, and social criticism. Leading proponents include artists Carolee Schneeman, Marina Abramović, Ana Mendieta, and Chris Burden.

photogravure
A process for reproducing photographs that was invented in the nineteenth century. This method involves preparing a metal plate with an acid bath to etch the photographic image onto the metal surface. Ink is applied to the plate and then wiped off with a cloth. The plate is pressed into paper that has been lightly moistened, which picks up the pigment remaining in the etched grooves, creating a printed image.

Photorealism
An art style that reached its peak in the United States in the 1970s, in which paintings—often large-format acrylics—imitate or even duplicate photographs. Also called Hyperrealism and Superrealism, Photorealism has been most famously practised by Chuck Close, Malcolm Morley, and Richard Estes.

Picasso, Pablo (Spanish, 1881–1973)
One of the most famous and influential artists of his time, Picasso was a prominent member of the Parisian avant-garde circle that included Henri Matisse and Georges Braque. His painting *Les Demoiselles d'Avignon*, 1907, is considered by many to be the most important of the twentieth century.

picturesque
A term developed in late eighteenth-century Britain that refers to a particular variety of landscape and to a style of painting and design. The wilder areas of the British Isles, for example, were understood as perfectly "picturesque." It draws from contemporary notions of the sublime and the beautiful.

Pierron, Jean (French, 1631–1700)
A Jesuit priest and missionary and talented draftsman and painter, who developed a method of conversion based upon didactic imagery. He arrived in New France in 1667 to assist with the reopening of the Iroquois missions around the Hudson Valley, and later travelled through New England. He returned to France in 1678.

Pop art
A movement of the late 1950s to early 1970s in Britain and the United States, Pop art adopted imagery from commercial design, television, and cinema. Pop art's most recognized proponents are Richard Hamilton, David Hockney, Andy Warhol, and Roy Lichtenstein.

portrait
An artistic genre capturing a person's likeness. Portraits reveal the subject's social status, personality, and cultural context through carefully chosen elements like clothing, accessories, and pose, creating both a record and interpretation of the individual.

Post-Impressionism
A French-born art movement that was developed in the late nineteenth century and built upon the preceding Impressionist movement. Practitioners rejected the naturalistic use of light and colour and infused their works with more abstract qualities, emphasizing harsher lines and shapes, a heavier use of paint and pigment, and expressive, thickly textured brush strokes. Key figures include Vincent Van Gogh, Paul Gauguin, and Paul Cézanne.

postmodernism
A broad art historical category of contemporary art that uses traditional and new media to deconstruct cultural history and deploys theory in its attack on modernist ideals. Canadian postmodern artists include Janice Gurney, Mark Lewis, Ken Lum, and Joanne Tod.

printmaking
A process of artistic creation in which ink is transferred from one surface to another to make an impression. Printmaking generally involves drawing, carving, etching, or burning an image onto a screen, stone block, wood, or metal plate, rolling ink over that surface, and imprinting onto paper, canvas, or another surface. Through this method, multiples of the same image can be made. Common types of printmaking include lithography, woodcut, screen print, and intaglio.

Prisme d'yeux manifesto
An artists' manifesto published on February 4, 1948, in Montreal, *Prisme d'yeux* was drafted by Jacques de Tonnacour and co-signed by fifteen artists, including Alfred Pellan, the founder of the group. Conceived of in opposition to the prescriptive Automatiste movement, *Prisme d'yeux* called for an art free of all aesthetic and ideological constraints.

public art
Art designed and installed in public spaces for community enjoyment. Taking diverse forms, including sculptures, murals, and performances, public art is typically commissioned by public institutions or private organizations to enrich shared environments and foster cultural engagement.

Quiet Revolution
During the 1960s, Quebecois society underwent a rapid change. Following the 1960 provincial election, which brought Jean Lesage's Liberal government to power, Quebec opened up to political and social reforms. A new Quebec identity replaced the more common French Canadian identity and, in addition, the Catholic Church's influence began to diminish. The idea of an independent and autonomous Quebec state was introduced to the international scene.

quillwork
Invented and traditionally practiced by the Indigenous peoples of North America, quillwork refers to the art of using porcupine quills to decorate and embellish objects and textiles. Quills were often dyed or painted before being embroidered and sewn onto items such as clothing, bags, and tools.

Raphael (Italian, 1483–1520)
Born Raffaello Santi in Urbino, Raphael became an important figure in the Italian Renaissance. As a painter in Florence, he was known for a series of Madonna paintings. After moving to Rome to join the court of Pope Julius II, he gained renown as a portraitist and history painter, eventually becoming the Pope's architect in 1514. Major works include *The School of Athens*, 1509–1511, and *La Fornarina*, 1520.

readymade
A "readymade" is an artwork composed of ordinary, manufactured everyday objects that may have been slightly altered in their presentation. French artist Marcel Duchamp first used the term to describe his own now famous works, including *Bicycle Wheel*, 1913 (a wheel mounted on a wooden stool) and *In Advance of the Broken Arm*, 1915 (a snow shovel bearing the title). Through the presentation of readymades as art objects, Duchamp challenged the conventional understanding and status of the art object as well as the nature of the creative act.

realism/Realism
A style of art in which subjects are depicted as factually as possible. The art style "realism" is not to be confused with "Realism", a nineteenth-century art movement, led by Gustave Courbet, concerned with the representation of daily modern life rather than mythological, religious, or historical subjects.

***Refus global* (*Total Refusal*)**
A manifesto released in 1948 by the Automatistes, a Montreal-based artists' group. Written by Paul-Émile Borduas and signed by fifteen other members, the main text condemned the dominance of Catholic ideology and the social and political status quo in Quebec. *Refus global* influenced the province's period of rapid change that came to be known as the Quiet Revolution. The sixteen signatories of *Refus global* were Madeleine Arbour, Marcel Barbeau, Paul-Émile Borduas, Bruno Cormier, Marcelle Ferron, Claude Gauvreau, Pierre Gauvreau, Muriel Guilbault, Fernand Leduc, Jean-Paul Mousseau, Maurice Perron, Louise Renaud, Thérèse Renaud, Françoise Riopelle, Jean Paul Riopelle, and Françoise Sullivan.

Renaissance
The term used since the nineteenth century to refer to the Western art historical period from approximately 1400 to 1600. The Renaissance is associated with the return to classical style in art and architecture, following the medieval period.

Riopelle, Jean Paul (Canadian, 1923–2002)
A towering figure in Québécois modern art who, like the other members of the Automatistes, was interested in Surrealism and abstract art. Riopelle moved to Paris in 1947, where he participated in the last major exhibition of the Parisian Surrealists, organized by Marcel Duchamp and André Breton. (See *Jean Paul Riopelle: Life & Work* by François-Marc Gagnon.)

Romantic tradition
A multi-faceted movement that affected most areas of eighteenth- and nineteenth-century Western culture, including art, literature, and philosophy. Romanticism privileged the emotional and the subjective; it arose in opposition to Enlightenment-era rationalism.

Rosa, Salvator (Italian, 1615–1673)
A Baroque painter, poet, satirist, and composer adopted by artists of the Romantic movement as an unorthodox and rebellious figure. Rosa famously refused to work on commission and insisted on choosing his subject matter, yet found financial success in receiving the patronage of Cardinal Giovanni Carlo de' Medici. He portrayed sweeping views of religious and historical subjects in rugged and wild landscapes.

Rousseau, Théodore (French, 1812–1867)
A leading figure of French nineteenth-century landscape painting in general and of the Barbizon school in particular. Rousseau's early emphasis on painting from the direct observation of nature challenged the calm, idealistic landscapes of his Neoclassical teachers. His works embraced nature as a wild and undisciplined force with power that outshone the human industries of modern life.

Royal Academy of Arts
Established in 1768, the Royal Academy of Arts in London was a central art institution that, along with the Paris Salon, could exert tremendous influence on an artist's career. By the mid-nineteenth century, European avant-garde movements such as Impressionism began to diminish the power held by the Royal Academy and similar institutions.

Royal Canadian Academy of Arts (RCA)
An organization of professional artists and architects modelled after national academies long present in Europe, such as the Royal Academy of Arts in the U.K. (founded in 1768) and the Académie royale de peinture et de sculpture in Paris (founded in 1648).

Safdie, Moshe (Canadian, b.1938)
An architect celebrated for his innovative and socially conscious designs. Moshe Safdie's most famous work, Habitat 67, a prefabricated housing complex in Montreal, is a landmark of modern architecture. Safdie has designed numerous iconic buildings in Canada and around the world, including Ottawa's National Gallery of Canada and Quebec City's Musée de la civilisation.

Sandby, Paul (English, 1731–1809)
A painter and printmaker known for his contributions to watercolour and printmaking. Primarily rendering landscapes, Paul Sandby was a founding member of the Royal Academy of Arts in London, England. His innovative aquatint process, which used a "spirit ground," allowed for greater precision and a wider range of tonal values.

School of Paris
A term denoting the loosely affiliated international and French artists who, from about 1900 to 1940, lived and worked in Paris, when it was a world capital of galvanizing, experimental art. Leading figures of the School of Paris include Pablo Picasso, Henri Matisse, Marc Chagall, and Amedeo Modigliani.

self-portrait
A form of portraiture in which the artist is the subject of their own work. Self-portraits offer intimate glimpses into the artist's identity, beliefs, and creative process, serving as both an artwork and a method of self-examination.

Settler colonialism
A distinct and ongoing process of colonialism in which settlers permanently reside on land that is continually dispossessed from Indigenous people as the settler society is maintained. Scholar and activist Aileen Moreton-Robinson (2015) identifies that settler colonialism is rooted in a "logics of possession," which perpetuates and normalizes the displacement and dispossession of Indigenous peoples and the erasure of Indigenous cultures. Though claiming ownership to land is a crucial part of these logics, settler colonialism is also sustained by ongoing contemporary mechanisms such as exclusionary immigration policies, terms of citizenship, and settler cultural norms that act to reproduce and reaffirm continuous settler occupation.

Snow, Michael (Canadian, 1928–2023)
The paintings, films, photographs, sculptures, installations, and musical performances of artist Michael Snow kept him in the spotlight for more than sixty years. Snow's Walking Woman series of the 1960s holds a prominent place in Canadian art history. His contributions to visual art, experimental film, and music have been recognized internationally. (See *Michael Snow: Life & Work* by Martha Langford.)

Sobey Art Award
Created in 2002, the Sobey Art Award is presented annually to a Canadian artist under forty. The award selects a winner from a shortlist of five finalists representing five Canadian regions: the West Coast and the Yukon, the Prairies and the North, Ontario, Quebec, and the Atlantic Provinces. Funded by the Sobey Art Foundation and administered by the Art Gallery of Nova Scotia, Halifax, in partnership with the National Gallery of Canada, Ottawa, it is the largest art award in Canada.

sublime
A complex and important idea in the history of aesthetics, sparked in late seventeenth-century Europe by the translation of the ancient Greek text *On the Sublime* (attributed to Longinus) and furthered by the eighteenth-century philosopher Edmund Burke and many others. In painting, the sublime is often expressed in scenes of exalted or mysterious grandeur—terrifying storms at sea, wild skies, steep mountains—natural phenomena that both threaten the observer and inspire awe.

Surrealism
An early twentieth-century literary and artistic movement that began in Paris, Surrealism aimed to express the workings of the unconscious, free of convention and reason, and was characterized by fantastic images and incongruous juxtapositions. The movement spread globally, influencing visual art as well as film, theatre, and music. Leading proponents include artists Salvador Dalí, René Magritte, and Man Ray.

Suzor-Coté, Marc-Aurèle de Foy (Canadian, 1869–1937)
A remarkably versatile artist, Suzor-Coté was a successful sculptor, painter, illustrator, and church decorator. In 1890 he left rural Quebec to study art in Paris and remained there for eighteen years, painting rural landscapes in an Impressionist style.

tableau vivant
French for "living picture," the term "tableau vivant" refers to a performance art form where participants create static scenes by posing motionless for extended periods. Popular in the eighteenth and nineteenth centuries, and practiced in contemporary art, tableaux vivants recreate famous paintings, historical moments, or fictional narratives.

Taché, Eugène-Étienne (Canadian, 1836–1912)
Born in Montmagny, Quebec, Eugène-Étienne Taché was a surveyor, engineer, illustrator, and architect in Lower Canada. Notably, he designed Quebec's coat of arms and motto, "Je me souviens," on the provincial Parliament building, as well as the monastery of the Franciscan Missionaries of Mary in Quebec City.

The Indian Act of 1876
The principal statute through which Canada's federal government administers "Indian status," local First Nations governments, and reserve land and communal monies. The Act consolidated previous colonial ordinances that aimed to eradicate First Nations culture in favour of assimilation into Euro-Canadian society. The Act has been amended several times, most significantly in 1951 and 1985, with changes mainly focusing on the removal of particularly discriminatory sections. The Indian Act pertains only to First Nations peoples, not to the Métis or Inuit. It is an evolving, paradoxical document that has enabled trauma, human rights violations, and social and cultural disruption for generations of First Nations peoples. The Act also outlines governmental obligations to First Nations peoples and determines "status"—a legal recognition of a person's First Nations heritage, which affords certain rights such as the right to live on reserve land.

Thielcke, Henry Daniel (British, 1788–1874)
A painter and engraver who spent the latter half of his life in the United States and Canada. Thielcke produced history paintings and portrait miniatures in addition to the large-scale painted portraits fashionable in early nineteenth-century England, which he helped popularize in Lower Canada.

Todd, Robert Clow (English/Canadian, c.1809–1866)
A painter and educator who produced detailed and naturalistic depictions of Canadian landscapes and scenes of daily life, particularly of winter in Quebec. He settled in Lower Canada in 1834, then in Toronto in 1853. Characterized by crisp lines and keen observation, Robert Clow Todd's paintings often feature bourgeois amusements and regional attractions, notably Montmorency Falls in the Quebec capital.

Topographic art
Refers to a long-standing British painting tradition, most popular in the eighteenth century, which was centered on realistic depictions of landscapes that captured the physical and geographic features of an area and its environment.

Turner, J.M.W. (British, 1775–1851)
Widely considered the foremost British landscape painter of the nineteenth century, Turner imbued his paintings with an expressive romanticism. His subject matter ranged from local landscapes to otherworldly natural events. He has been heralded as a precursor to both Impressionism and modernist abstract art.

Université Laval
The first French-language university in North America, located in Quebec City. Its origins date back to 1663, when the first bishop of New France, Monseigneur François de Laval, founded the Séminaire de Québec, the territory's first educational institution. Two hundred years later, in 1852, the Séminaire created Université Laval to compensate for the lack of higher education in French in the province.

Upper Canada
From 1791 to 1840, present-day Ontario was a British colony known as Upper Canada. In 1841, Upper Canada was renamed Canada West when the Province of Canada was formed. It would become Ontario following Canadian Confederation in 1867.

Vallée, Louis-Prudent (1837–1905)
A significant figure in early Canadian photography, Vallée trained in New York and opened his first studio in Quebec in 1867. His business, Vallée and Labelle (with his partner, François-Xavier Labelle), produced views of Quebec landmarks and landscapes. It lasted for almost forty years, becoming particularly well known for its stereographs.

van Eyck, Jan (Dutch, 1390–1441)
The most prominent in a family of painters and an artist of the early Netherlandish school, van Eyck is often noted as the first master of oil painting. His technique involved layering oil paint to portray light and surface effects; his works often depicted religious subjects as well as portraits of nobles, clergy, and merchants.

Vazan, Bill (Canadian, b.1933)
A Toronto-born artist known for his land art installations, stone sculptures, and conceptual photographs that explore how cosmology and geography inform our understanding of the world. Bill Vazan studied visual art at the Ontario College of Art (now OCAD University) in Toronto, the École des Beaux-Arts in Paris, and Sir George Williams University (now Concordia University) in Montreal. He has been a leading figure in the Montreal avant-garde art scene for decades.

Venice Biennale
Founded in 1895 as a biannual exhibition of avant-garde and contemporary art from participating countries, many of which have permanent pavilions in the Venice Giardini, a section of parkland that serves as the heart of the event. There have historically been several additions to the Biennale's programming, including film, theatre, and musical festivals. At present, the main events are the International Art Exhibition, which is held in odd-numbered years, and the International Architecture Exhibition (or Venice Biennale of Architecture), which is held in even-numbered years. Today, it regularly attracts more than 370,000 visitors. Canada has been participating since 1952.

video art
Refers to artwork created through the use of video, audio, and film technology. It emerged in the late 1960s as commercial and public access to portable video tape recorders increased. Often highly experimental, it can also involve the editing and assemblage of existing footage and media.

Vidéo Femmes (Collective, active 1973-2015)
A pioneer in women's filmmaking, Vidéo Femmes was a production, distribution, and broadcasting collective for films and videos made by women, founded by Hélène Roy, Nicole Giguère, and Helen Doyle in 1973. Active until 2015, the collective merged that year with Spirafilm to form Spira, a cooperative supporting the production and distribution of independent films across Canada. Spira continues Vidéo Femmes' legacy of empowering women filmmakers.

votive painting
Votive paintings, ex-votos, are personal, narrative images that memorialize a religious vow or express gratitude to God or a saint, typically for a life-saving favour. A significant national collection of seventeenth- and eighteenth-century votive paintings is held in the Musée de sainte Anne, Sainte-Anne-de-Beaupré, Quebec.

Vouet, Simon (French, 1590–1649)
An artist associated with the Baroque movement, Simon Vouet was known as the Premier peintre du Roi (First Painter to the King) in France under Louis XIII. Vouet's distinctive style blends classical elements with rich colours and dramatic lighting in his elaborate depictions of religious and mythological subjects.

wampum belt
A belt created from purple and white wampum beads made from clamshells. Traditional to Eastern Woodlands Indigenous peoples, wampum belts have various purposes, generally ceremonial and diplomatic in nature. The belts' coded and symbolic bead arrangements may be used to invite other nations to a meeting, serve as a record of an agreement or treaty, or represent leadership positions or a person's certificate of office. For the Haudenosaunee, for instance, wampum belts are also used to raise a new chief and as a way to bind peace between nations.

watercolour
A painting medium in which pigments are suspended in a water-based solution and the term that refers to a finished work painted in that medium, watercolour has a long history both in manuscript illumination (dating to Ancient Egypt) and in Chinese, Korean, and Japanese brush or scroll painting. In Western art, it became a preferred medium for sketching in the Renaissance and grew in popularity through the eighteenth and nineteenth centuries, especially for botanical and wildlife illustrations. It continues to be used by artists and illustrators because of its transparency and the effects possible by laying washes of pure pigment.

Woolford, John Elliott (British, 1778–1866)
A British painter and architect best known for the landscape drawings and paintings he made of early nineteenth-century British North America as the official draftsman to George Ramsay, 9th Earl of Dalhousie (who was Governor of Nova Scotia from 1816 to 1820). As an architect, he assisted in the design and construction of Dalhousie College, which later became Dalhousie University.



Sources & Resources

Quebec City is, first and foremost, an open-air museum where art flourishes on the walls of homes, in the narrow streets of the old city, and in the historic squares and leafy parks. To truly experience its history and art, you must explore Quebec City, strolling up and down the city in every season. Artists are hard at work in the Méduse co-operative, just steps away from Université Laval's École d'art and its gallery. Annual international events like EXMURO and the biennial Manif d'art showcase the work of local creators. Commercial art and arts-and-crafts galleries abound, and the vitality of these spaces is celebrated each September during the Nuit des Galeries. The primary showcases of Quebec City art include the Musée national des beaux-arts du Québec,

the Musée de la civilisation, the Pôle culturel du monastère des Ursulines, the Monastère des Augustines, the Bibliothèque Gabrielle-Roy, the Maison Hamel-Bruneau, the Maison des Jésuites de Sillery, the Archives de la Ville de Québec, and in Wendake, just a few kilometres northwest of the city, the Huron-Wendat Museum. The development of art in Quebec City has inspired extensive research and many publications. The following selection offers only a glimpse of this rich body of work.



Huron-Wendat Museum, Wendake, Quebec, 2012, photograph by Pierre-Olivier Fortin.

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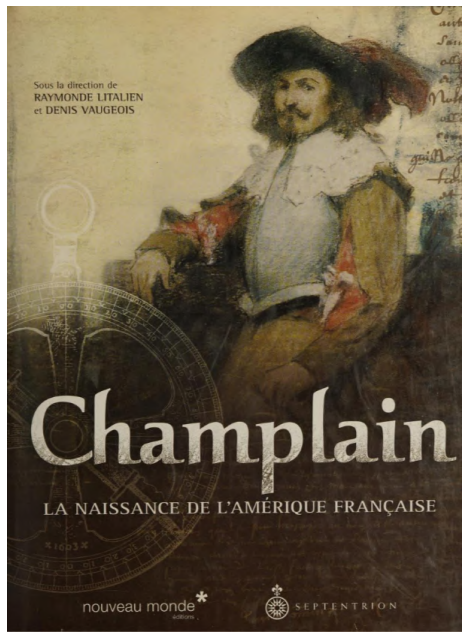
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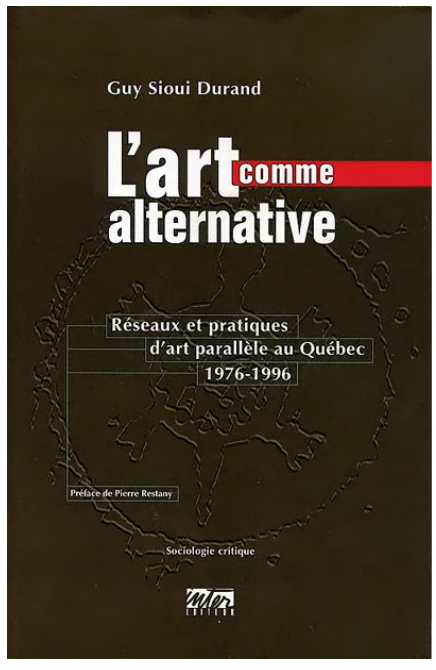
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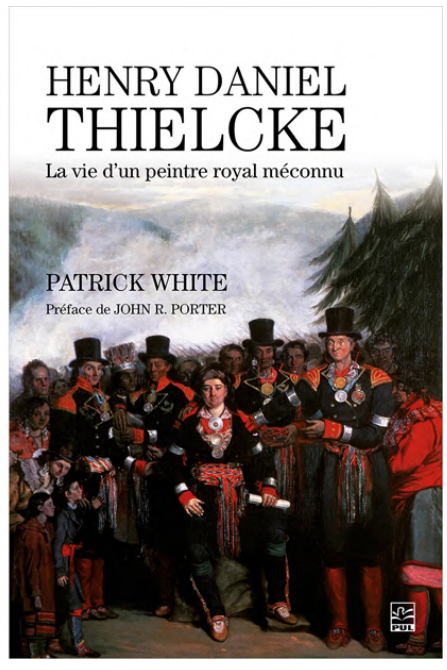
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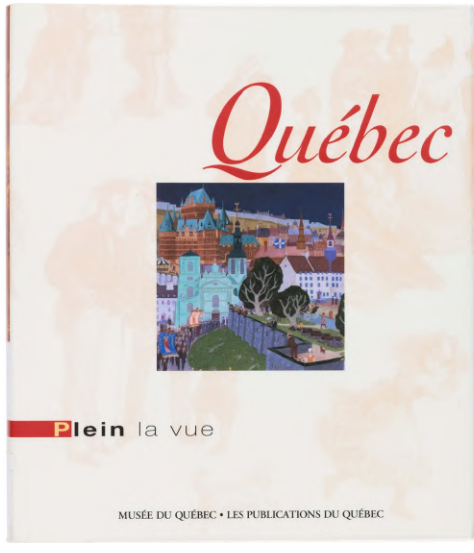
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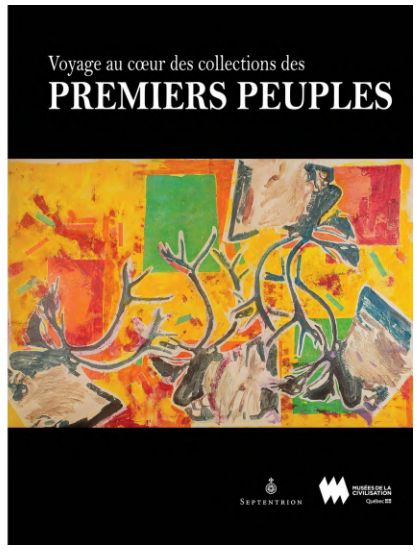
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About the Author

Michèle Grandbois
Michèle Grandbois is an independent art historian. Holding a doctorate in history from Université Laval in Quebec City, she taught art history before becoming a curator at the Musée national des beaux-arts du Québec (MNBAQ) in 1987. She was initially responsible for the collection of works on paper and later became the curator of the collection of modern art in painting and sculpture. She retired from the MNBAQ in 2014.

In addition to her work documenting, promoting, and enriching the museum's collections, Grandbois has coordinated, curated, or co-curated some thirty exhibitions. She has written numerous monographic and thematic studies on Canadian art—particularly on the artists Jean-Philippe Dallaire, Clarence Gagnon, and Jean Paul Lemieux. Her books *L'art québécois de l'estampe, 1945–1990* and *Le nu dans l'art moderne canadien, 1920–1950* (published in English as *The Nude in Modern Canadian Art, 1920–1950*) received the Award of Outstanding Achievement in Research from the Canadian Museums Association in 1996 and 2011, respectively. The publication *Marc-Aurèle Fortin: The Experience of Colour*, which she edited, won the Prix Marcel-Couture at the Salon du livre de Montréal in 2011. Her final project as a curator for the MNBAQ was the 2014 exhibition *Morrice et Lyman en compagnie de Matisse* (*Morrice and Lyman in the Company of Matisse*).

Driven by a desire to more deeply understand art history and make it more widely accessible, Grandbois is now dedicated to writing about Canadian modern art for museums and art galleries. Her interest in Jean Paul Lemieux has resulted in exhibition catalogues at the MNBAQ (2001, 2005, 2007) and a digital book for the Art Canada Institute (2016), and it continues in the form of various research projects today.



"A native of Quebec City, I grew up at the foot of its fortified walls. My journey has been punctuated by landmarks tied to the city's history: studying at the School of the Ursulines, established in 1639, and at Université Laval, the first French-language university in America; teaching at the Petit Séminaire de Québec, a distant successor to the Collège des Jésuites; and working as a curator at the Musée national des beaux-arts du Québec, the province's first public museum. I deeply love this city, which has brought me so much good fortune."



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Finally, we acknowledge the generosity of all those who support the Art Canada Institute and make our work possible.

From the Author
My first visit to the Musée de la province de Québec was with my father, Jean, when I was twelve years old. I thank him with all my heart for that moment. It was a spring Sunday afternoon, and we walked hand in hand to the imposing building in the Battlefields Park. With the carefree spirit of youth, I naively chose the place I would one day occupy within its walls. Many guides shaped my studies to achieve that dream. I offer my deepest thanks to Sister Gabrielle Daigneault, who taught me art history at Collège Mérici; to Maurice Sérullaz at the Sorbonne in Paris; and to the professors and fellow students I encountered at Université Laval and the Université de Montréal, many of whom I was fortunate to cross paths with again during my career as a curator at the Musée national des beaux-arts du Québec (MNBAQ). I fondly remember the late Marie Carani, François-Marc Gagnon, and David Karel, and I think often of Yves Lacasse, Denis Martin, Guy Mercier, John R. Porter, Didier Prioul, and Fernande Saint-Martin. Several of their works inspired and informed this book. The advancement of research in Quebec and Canadian art history has always driven my journey, and I was fortunate to share this passion with my mentors and colleagues at the MNBAQ.

One of the memorable moments of my career was meeting Anna Hudson, then curator at the Art Gallery of Ontario in Toronto, who worked with me as co-curator of the 2009 exhibition *Le nu dans l'art moderne canadien, 1920–1950* (*The Nude in Modern Canadian Art, 1920–1950*). Through Anna, I learned about Sara Angel and the creation of the Art Canada Institute at Massey College, University of Toronto. I am grateful to both for inviting me, in 2016, to write *Jean Paul Lemieux : sa vie et son œuvre* (published in English as *Jean Paul Lemieux: Life & Work*), which marked the beginning of the catalogue raisonné project I have been working on ever since.

Art historians rely on a skilled team to carry out their research. I extend my heartfelt thanks to the archivists and librarians of various institutions and

museums, especially to Nathalie Thibault, archivist at the MNBAQ, for her unwavering generosity.

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I dedicate this book to Claude Lépine, my beloved and the devoted father of our children.

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Jean Paul Lemieux, preparatory sketch for "Québec (projet de peinture murale)" ("Québec [Mural Project]"), 1949. (See below for details.)



Diane Landry, *Brise-glace* (*Icebreaker*), 2013. (See below for details.)

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Preface: Richard Mill, *Sans titre (M-1351)* (*Untitled [M-1351]*), 1989. (See below for details.)



Historical Overview: Charles I Grignion, *Vue de l'intérieur de l'église des Récollets* (*A View of the Interior of the Recollect Church*), 1761. (See below for details.)



Key Artists: Jean Paul Lemieux, *La Fête-Dieu à Québec* (*Corpus Christi, Quebec City*), 1944. (See below for details.)



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Community Builders: Robert Lepage and Ex Machina, *Le projet Riopelle* (*The Riopelle Project*), 2023. (See below for details.)



Sources & Resources: The Believing gallery in the Gérard-Morisset Pavilion, Musée national des beaux-arts du Québec, Quebec City, 2020, photograph by Denis Legendre. (See below for details.)



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Académie d'homme assis, de trois quarts dos, la tête penchée vers l'avant (*Academic Drawing of a Seated Male, Three-Quarter Back View, Head Tilted Forward*), c.1778–81, by François Baillairgé. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1975.238). Photo credit: MNBAQ, Patrick Altman.



Alfred Pellan in Jean Bailleul's sculpture studio at the École des beaux-arts de Québec, Quebec City, 1923, photographer unknown. Collection of the Musée national des beaux-arts du Québec, Quebec City, Fonds Madeleine et Alfred Pellan (P38.S17.D23.P1). Photo credit: MNBAQ.



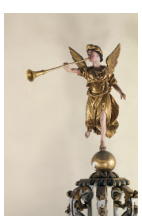
The Allan Gilmour and Company Shipyard at Anse au Foulon, Quebec City, Seen from the West, 1840, by Robert Clow Todd. Collection of the National Gallery of Canada, Ottawa, Purchased 1987 (29696). Photo credit: NGC.



Ameriquains qui vont à la guerre sur l'eau (*Americans Going to War on the Water*), n.d., by Louis Nicolas, illustration from the *Codex Canadensis*, page 16. Collection of Gilcrease Museum, Tulsa. Photo credit: Gilcrease Museum.



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Ange à la trompette (*Angel with a Trumpet*), c.1726, by Pierre-Noël Levasseur. Collection of the Pôle culturel du monastère des Ursulines, Ursuline Chapel, Quebec City. Photo credit: Michel Élie and Jacques Beardsell © CCQ (MCC).



L'ange gardien (*The Guardian Angel*), 1671, by Frère Luc (né Claude François). Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase, Restoration carried out by the Centre de conservation du Québec (1974.255). Photo credit: CCQ, Michel Élie.



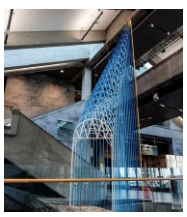
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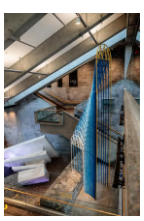
Apparition de la Vierge et de l'Enfant Jésus à saint Antoine (*The Apparition of the Virgin and Child Jesus to Saint Anthony*), 1630–31, by Simon Vouet. Collection of the Saint-Roch Church, Quebec City. Courtesy of Wikimedia Commons. Photo credit: Jacques Beardsell / Centre de Conservation du Québec.



Apprivoiser son âme (*Taming One's Soul*), 2021, by Eruoma Awashish, installation view from the exhibition *Kakike Ickote (Feu éternel)* (*Kakike Ickote [Eternal Fire]*) at the Maison Hazeur, presented as part of *Passages Insolites* (*Unusual Passages*), Quebec City, 2023. Collection of the artist. Courtesy of EXMURO art public. Photo credit: Stéphane Bourgeois.



Les arches d'entente (*The Arches of Understanding*), 2020, by Ludovic Boney. Collection of the Musée de la civilisation, Quebec City (2019-318-1). Courtesy of Ludovic Boney. Photo credit: MCQ, Guillaume D. Cyr.



Les arches d'entente (*The Arches of Understanding*), 2020, by Ludovic Boney. Collection of the Musée de la civilisation, Quebec City (2019-318-1). Courtesy of Ludovic Boney. Photo credit: MCQ, Guillaume D. Cyr.



The Arnolfini Portrait, 1434, by Jan van Eyck. Collection of the National Gallery, London. Courtesy of Wikimedia Commons.



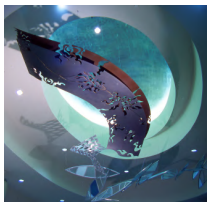
Assomption de la Vierge (*Assumption of the Virgin*), 1671, by Frère Luc (né Claude François). Monastère des Augustines, Chapel Collection of the l'Hôpital Général, Quebec City. Photo credit: Monastère des Augustines.



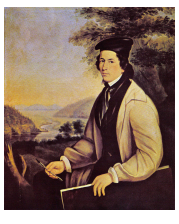
Atelier des plâtres à l'intérieur de l'École des beaux-arts (*Plaster Workshop Inside the École des beaux-arts*), 1950, by Lida Moser. Collection of Bibliothèque et Archives nationales du Québec, Fonds Lida Moser, Archives nationales à Québec, Montreal (346508). Photo credit: BAnQ.



L'atelier du peintre (*The Painter's Studio*), 1909, by Charles Huot. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase, Restoration carried out by the Centre de conservation du Québec (1957.22). Photo credit: MNBAQ, Patrick Altman.



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Axe head, 1000–400 BCE, by a once-known St. Lawrence Iroquoian creator. Collection of the Musée de la civilisation, Quebec (2007-143). Photo credit: MCQ, Red Méthot – Icône.



Le baptême du Christ (*The Baptism of Christ*), 1821, by Jean-Baptiste Roy-Audy. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase, Restoration carried out by the Centre de conservation du Québec (1976.677). Photo credit: MNBAQ, CCQ, Jacques Beardsell.



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The Believing gallery in the Gérard-Morisset Pavilion, Musée national des beaux-arts du Québec, Quebec City, 2020. Photo credit: MNBAQ, Denis Legendre.



Brise-glace (*Icebreaker*), 2013, by Diane Landry. Collection of Méduse, Quebec City. Courtesy of Diane Landry. Photo credit: Ivan Binet.



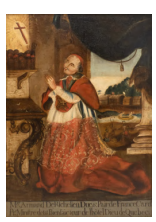
Le buste de Louis XIV, roi de France de 1643 à 1715 (*Bust of Louis XIV, King of France from 1643 to 1715*), 1928, by the Rudier Foundry, after Gian Lorenzo Bernini. Courtesy of Wikimedia Commons. Photo credit: Wilfredo Rafael Rodriguez Hernandez.



Calice (*Chalice*), 1850 or later, by Nicolas Dolin (attributed). Collection of the Musée de la civilisation, Quebec City, Séminaire de Québec Collection, Restoration carried out by the Centre de conservation du Québec (1991.806.1). Photo credit: MCQ.



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Le cardinal de Richelieu (*Cardinal Richelieu*), 1754 (after the 1639 original), by an unknown Canadian artist, after an unknown French artist. Monastère des Augustines, collection of the Monastère de l'Hôtel-Dieu de Québec, Quebec City. Photo credit: Monastère des Augustines.



Carte de cabinet du portrait de son Excellence Lord Dufferin, gouverneur général du Canada (*Cabinet Card of the Portrait of His Excellency Lord Dufferin, Governor General of Canada*), 1872, by Notman & Fraser. Collection of the Ivey Family London Room, London Public Library. Photo credit: London Public Library.



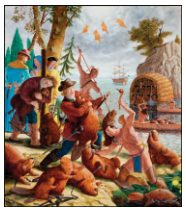
Carte de l'Amerique Septentrionalle [sic] (*Map of North America*), 1909/10, after the 1688 original, by an unknown artist after Jean-Baptiste-Louis Franquelin. Collection of the Library of Congress, Geography and Map Division, Louisiana: European Explorations and the Louisiana Purchase, Washington, D.C. (2002622264). Photo credit: Library of Congress.



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Carte géographique de la Nouvelle France faite par le sieur de Champlain Saint Tongois capitaine ordinaire pour le roy en la marine (*Geographical Map of New France Made by Mr. de Champlain of Saintonge, Ordinary Captain for the King's Navy*), 1612, by Samuel de Champlain and David Pelletier (engraver), from *Les voyages du sieur de Champlain Xaintongeois, capitaine ordinaire pour le Roy, en la marine*, by Samuel de Champlain (Paris: Jean Berjon, 1613). Collection of the Norman B. Leventhal Map & Education Center, Boston Public Library (F1030.1 .C43 1613). Photo credit: Norman B. Leventhal Map & Education Center, Boston Public Library.



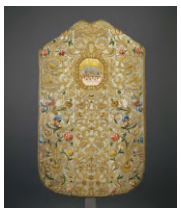
Les castors du roi (*The King's Beavers*), 2011, by Kent Monkman. Collection of the Montreal Museum of Fine Arts, Gift of the artist and W. Bruce C. Bailey in honour of Nathalie Bondil and the 150th anniversary of the Montreal Museum of Fine Arts (inv.2011.401). Courtesy of Kent Monkman. Photo credit: MMFA.



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Chasuble (frontal view), c.1720, by the Ursuline Workshop of Quebec. Monastère des Augustines, collection of the Monastère de l'Hôtel-Dieu de Québec, Quebec City (2018.56.1). Photo credit: Monastère des Augustines.



Chasuble (posterior view), c.1720, by the Ursuline Workshop of Quebec. Monastère des Augustines, collection of the Monastère de l'Hôtel-Dieu de Québec, Quebec City (2018.56.1). Photo credit: Monastère des Augustines.



Château Frontenac and Dufferin Terrace, Quebec City, QC, 1915 (?), c.1915, by Wm. Notman & Son. Collection of the McCord Stewart Museum, Montreal, Purchase, funds graciously donated by Maclean's magazine, the Maxwell Cummings Family Foundation and Empire-Universal Films Ltd. (VIEW-8009). Courtesy of the McCord Stewart Museum.



Le Château Frontenac et la terrasse Dufferin vus de l'Université Laval, Québec (*Château Frontenac and Dufferin Terrace Viewed from Université Laval, Quebec City*), c.1894, by Jules-Ernest Livernois. Collection of the Musée national des beaux-arts du Québec, Quebec, gift from the Michel Lessard Collection (2010.144). Photo credit: MNBAQ, Jean-Guy Kérouac.



Château Frontenac, Quebec City, 2022. Photograph by Wilfredo Rafael Rodriguez Hernandez. Courtesy of Wikimedia Commons.



Chevalier de la résignation infinie (*Knight of Infinite Resignation*), 2009, by Diane Landry. Collection of the artist. Courtesy of Diane Landry. Photo credit: Ivan Binet.



Chief headdress, eighteenth and early nineteenth centuries, by a once-known Wendat artist. Collection of the Musée de la civilisation, Quebec City, Picard family collection, Restoration carried out by the Centre de conservation du Québec (64-28). Photo credit: MCQ, Red Méthot – Icône.



Le Christ en croix (*Christ on the Cross*), 1823, by Jean-Baptiste Roy-Audy. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase, Restoration carried out by the Centre de conservation du Québec (1976.678). Photo credit: MNBAQ, CCQ, Jacques Beardsell.



Les chutes de Lorette (*Lorette Falls*), c.1860, by Zacharie Vincent Telari-o-lin. Collection of the Musée de la civilisation, Quebec City (2006-979). Photo credit: MCQ



Ciboire (*Ciborium*), 1641, by an unknown French artist. Monastère des Augustines, collection of the Monastère de l'Hôtel-Dieu de Québec, Quebec City. Photo credit: Monastère des Augustines.



Cinghalais fumant le narguilé (*Sinhalese Man Smoking a Hookah*), 1905/6, by Charles Huot. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase, Restoration carried out by the Centre de conservation du Québec (1987.161). Photo credit: MNBAQ, Patrick Altman.



La Citadelle de Québec vue du fleuve Saint-Laurent (*The Citadel of Quebec Viewed from the Saint Lawrence River*), c.1890, by William Notman. Collection of the Musée national des beaux-arts du Québec, Quebec City, gift from the Yves Beauregard Collection (2006.670). Photo credit: MNBAQ, Jean-Guy Kérouac.



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Climats, terre de sang (*Climates, Land of Blood*), 2010, by Jocelyne Alloucherie. Courtesy of Jocelyne Alloucherie. Photo credit: Jocelyne Alloucherie.



Un coin de Québec (*A Corner of Quebec City*), c.1937, by Omer Parent. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift of the artist (2000.257). © Estate of Omer Parent. Photo credit: MNBAQ, Denis Legendre.



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Le cône de glace de la chute Montmorency (*The Ice Cone of Montmorency Falls*), c.1830, by James Pattison Cockburn. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1996.95). Photo credit: MNBAQ, Jean-Guy Kérouac.



Corn ear vessel, c.1350–1600, by a once-known St. Lawrence Iroquoian creator. Collection of Pointe-à-Callière, Montréal Archaeology and History Complex, housed at the Laboratoire et Réserve d'archéologie du Québec (CdEx-3-Vase 84). Photo credit: Pointe-à-Callière, Montréal Archaeology and History Complex, Julie Toupin.



Une cosmologie sans genèse (*A Cosmology Without Genesis*), 2015, by Ludovic Boney. Collection of the Musée national des beaux-arts du Québec, Quebec City, created as part of the Government of Quebec's Politique d'intégration des arts à l'architecture et à l'environnement des bâtiments et des sites gouvernementaux et publics (2016.80). © Ludovic Boney. Photo credit: MNBAQ, Idra Labrie.



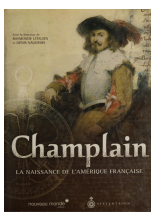
Coupe présentée à George Taylor (*Cup Presented to George Taylor*), 1827, by Laurent Amiot. Collection of the National Gallery of Canada, Ottawa, Purchase, 2000, with funding from the Government of Canada under the Cultural Property Export and Import Act (40385.1-2). Photo credit: NGC.



La cour intérieure du Séminaire de Québec (*The Inner Courtyard of the Séminaire de Québec*), c.1902, by Charles Huot. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift of Monseigneur J. A. Doucet (1943.155). Photo credit: MNBAQ, Patrick Altman.



Cove Fields, Quebec, 1906, by Edmund Morris. Collection of the National Gallery of Canada, Ottawa, Gift of Alexander C. Morris, Toronto, 1928 (3656). Photo credit: NGC.



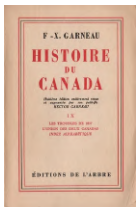
Cover of *Champlain : La naissance de l'Amérique française*, edited by Raymonde Litalien and Denis Vaugeois (Quebec City: Septentrion; Paris, Nouveau Monde éditions, 2004). Courtesy of Internet Archive.



Cover of *Coup d'œil sur les arts en Nouvelle-France*, by Gérard Morisset (Quebec City: Les éditions Dugall Ltée, 1941). Photo credit: Galerie 1001.



Cover of *Henry Daniel Thielcke : La vie d'un peintre royal méconnu*, by Patrick White (Quebec City: Les Presses de l'Université Laval, 2022). Courtesy of Les Presses de l'Université Laval.



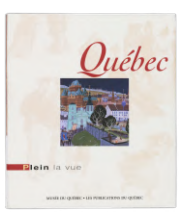
Cover of *Histoire du Canada*, vol. 9, by François-Xavier Garneau (Montreal: Éditions de l'Arbre, 1946). Photo credit: Librairie La Cargaison.



Cover of *Inter, art actuel*, no. 131 (March 2019). Courtesy of Le Lieu—Centre en art actuel.



Cover of *L'art comme alternative : Réseaux et pratiques d'art parallèle au Québec 1976–1986*, by Guy Sioui Durand (Quebec City: Les Éditions Interventions (Inter Éditeur), 1997). Courtesy of Guy Sioui Durand.



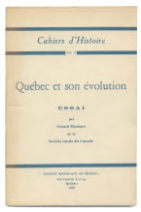
Cover of *Québec plein la vue*, edited by John R. Porter and Didier Prioul (Quebec City: Musée du Québec, 1994). Courtesy of the MNBAQ.



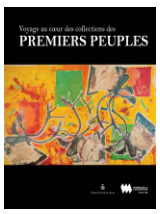
Cover of *Québec : Une ville et ses artistes*, edited by Denis Castonguay and Yves Lacasse (Quebec City: Musée national des beaux-arts du Québec, 2008). Courtesy of the MNBAQ.



Cover of the catalogue for *Manif d'art 1, manifestation internationale d'art de Québec, du 1er septembre au 15 octobre 2000* (*Manif d'art 1—The Biennial of Quebec City, September 1–October 15, 2000*), graphic design by Paquebot Design. Courtesy of Manif d'art—The Biennial of Quebec City.



Cover of the essay *Québec et son évolution*, by Gérard Morisset, *Cahiers d'Histoire*, no. 4 (1952). Photo credit: Abe Books.



Cover of *Voyage au cœur des collections des Premiers Peuples*, edited by Marie-Paule Robitaille (Quebec City: Septentrion and Musée de la civilisation, 2014). Courtesy of Septentrion.



Customs building at Pointe-à-Carcy, c.1880. Photographer unknown. Collection of Bibliothèque et Archives nationales du Québec, Fonds J.E. Livernois Ltée, Archives nationales à Québec (323739). Photo credit: BAnQ.



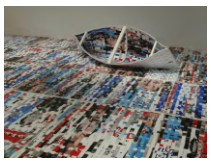
Le débat sur les langues : séance de l'Assemblée législative du Bas-Canada le 21 janvier 1793 (*The Language Debate: The Sitting of the Legislative Assembly of Lower Canada on 21 January 1793*), 1910–13, by Charles Huot. Collection of the National Assembly of Quebec, National Assembly Chamber, Quebec City. Courtesy of the Fonds Assemblée nationale du Québec. Photo credit: Francesco Bellomo.



Défaite des Iroquois au Lac de Champlain Champlain (*Defeat of the Iroquois at Lake Champlain*), n.d., by Samuel Champlain and David Pelletier (engraver), from *Les voyages du sieur de Champlain Xaintongeois, capitaine ordinaire pour le Roy, en la marine* by Samuel de Champlain (Paris: Jean Berjon, 1613). Collection of the Beinecke Rare Book and Manuscript Library, Yale University Library, New Haven (2000533). Courtesy of Yale University Library.



"Les démolitions à Québec—La porte St. Louis" ("Demolitions in Quebec City—St. Louis Gate"), illustration from *L'opinion publique*, vol. 2, no. 37 (September 14, 1871), page 445. Collection of Bibliothèque et Archives nationales du Québec, Montreal (2744053). Photo credit: BAnQ.



La dérive (*Drift*), 2008, by Giorgia Volpe, installation view from the exhibition *C'est arrivé près de chez vous* (*It Happened in Your Neighbourhood*) at the Musée national des beaux-arts du Québec, 2008–9. Courtesy of Giorgia Volpe. Photo credit: Giorgia Volpe.



Le Dernier Huron (Zacharie Vincent) (*The Last of the Hurons [Zacharie Vincent]*), 1838, by Antoine Plamondon. Collection of the National Gallery of Canada, Ottawa, Gift of the Schaeffer family, Thornhill, Ontario, 2018 (48622). Credit photo: NGC.



Dévoilement de la statue Monseigneur François de Laval en 1908 (*Unveiling of the Statue of Monsignor François de Laval in 1908*), 1908/9, by J.A. Kirouac & Cie. Collection of Bibliothèque et Archives nationales du Québec, Montreal (CP 019234). Photo credit: BAnQ.



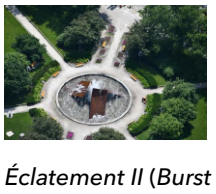
Le docteur François-Olivier Boucher (*Doctor François-Olivier Boucher*), c.1826–31, by Jean-Baptiste Roy-Audy. Collection of the Musée national des beaux-arts du Québec, Quebec, Gift of Pierre-Olivier Boucher and Odette Lapalme in memory of Paul Boucher, D. Sc. Soc., Restoration carried out by the Centre de conservation du Québec (2000.231). Photo credit: MNBAQ, CCQ, Jacques Beardsell.



Le dortoir des Augustines au monastère de l'Hôtel-Dieu de Québec (*Dormitory of the Augustinian Sisters at the Hôtel-Dieu de Québec Monastery*), c.1925, by Jules-Ernest Livernois. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift of the Michel Lessard Collection (2011.143). Photo credit: MNBAQ, Denis Legendre.



Le dragage de la rivière Saint-Charles, Québec (*The Deepening of the St. Charles River, Quebec*), 1913, by Henry Ivan Neilson. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift of Maryse Dionne (2011.92). Photo credit: MNBAQ, Idra Labrie.



Éclatement II (*Burst II*), 1998, by Charles Daudelin. Courtesy of Wikimedia Commons. © Fiducie Charles and Louise Daudelin / CARCC Ottawa 2025. Photo credit: Gilbert Bochenek.



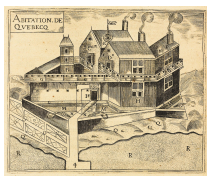
École d'aviation (*Flying School*), 2000, by Diane Landry, installation view from the exhibition *Diane Landry: Flying School (École d'aviation) & Mandala Naya*, at the Rice Gallery, Houston, 2005. Collection of the Cameron Art Museum, Wilmington. Courtesy of Diane Landry. Photo credit: Diane Landry.



École des beaux-arts de Québec, c.1903–46, by Thaddée Lebel. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift from the Yves Beauregard Collection (2006.3047). Photo credit: MNBAQ, Jean-Guy Kérouac.



Encensoir (*Censer*), c.1820, by Laurent Amiot. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1954.263). Photo credit: MNBAQ.



Engraving after Samuel de Champlain's drawing *Abitation de Quebecq* (*The Habitation de Québec*), 1608, from his book *Les voyages du sieur de Champlain Xaintongeois, capitaine ordinaire pour le Roy, en la marine* (Paris: Jean Berjon, 1613). Courtesy of Wikimedia Commons.



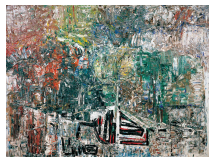
Engraving after Samuel de Champlain's drawing *Québec et ses environs* (*Quebec City and Its Surroundings*), 1613, from his book *Les voyages du sieur de Champlain Xaintongeois, capitaine ordinaire pour le Roy, en la marine* (Paris: Jean Berjon, 1613). Collection of Library and Archives Canada, Ottawa (3919870). Photo credit: Library and Archives Canada.



Les époux Arnolfini, tiré du cabaret de tableaux vivants Dindons et limaces (*The Arnolfini Couple, from the cabaret of tableaux vivants Turkeys and Slugs*), 2008, by Claudie Gagnon. Collection of the Musée national des beaux-arts du Québec, Quebec City, Photothèque (2009.89). Photo credit: MNBAQ, Jean-Guy Kérouac.



Les époux Arnolfini, tiré du cabaret de tableaux vivants Dindons et limaces (*The Arnolfini Couple, from the cabaret of tableaux vivants Turkeys and Slugs*), 2008, by Claudie Gagnon. Collection of the Musée national des beaux-arts du Québec, Quebec City, Photothèque (2009.89). Photo credit: MNBAQ, Jean-Guy Kérouac.



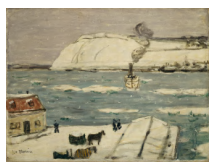
L'étang—Hommage à Grey Owl (*The Pond—Homage to Grey Owl*), 1970, by Jean Paul Riopelle. Collection of the Montreal Museum of Fine Arts, Gift of the Canadian Imperial Bank of Commerce (2001.184). © Estate of Jean Paul Riopelle / CARCC Ottawa 2025. Photo credit: MMFA, Denis Farley.



Ex-voto des trois naufragés de Lévis (*Ex-Voto of the Three Shipwrecked at Lévis*), 1754, by an unknown artist. Collection of the Sainte-Anne-de-Beaupré Shrine, Quebec. Courtesy of the Musée de sainte Anne, Quebec.



Fan, c.1860, by a once-known Wendat artist. Collection of the Musée de la civilisation, Quebec City, acquired with the assistance of a movable cultural property grant awarded by the Department of Canadian Heritage under the Cultural Property Export and Import Act (2007-365). Photo credit: MCQ, Annabelle Fouquet – Perspective Photo.



The Ferry, Quebec, 1907, by James Wilson Morrice. Collection of the National Gallery of Canada, Ottawa, Purchased 1938 (4301). Photo credit: NGC.



La Fête-Dieu à Québec (*Corpus Christi, Quebec City*), 1944, by Jean Paul Lemieux. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1945.41). © Estate of Jean Paul Lemieux. Photo credit: MNBAQ, Patrick Altman.



Fleurs et dominos (*Flowers and Dominoes*), c.1940, by Alfred Pellan. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1940.105). © Estate of Alfred Pellan / CARCC Ottawa 2025. Photo credit: MNBAQ, Idra Labrie.



Fontaine l'Embâcle (*Ice Dam Fountain*), 1984, by Charles Daudelin. Courtesy of Wikimedia Commons. © Fiducie Charles and Louise Daudelin / CARCC Ottawa 2025. Photo credit: Papagon.



La France apportant la foi aux Hurons de Nouvelle-France (*France Bringing Faith to the Hurons of New France*), c.1666, by an unknown artist. Collection of the Pôle culturel du monastère des Ursulines, Quebec City (1997.1017). Photo credit: Pôle culturel du monastère des Ursulines.



François de Laval, premier évêque de Québec (*François de Laval, First Bishop of Quebec*), 1708, by an unknown artist. Collection of the Musée de la civilisation, Quebec City, Séminaire de Québec Collection (1993.15131). Photo credit: MCQ.



Gaspard-Joseph Chaussegros de Léry, fils (*Gaspard-Joseph Chaussegros de Léry, Son*), 1751–52, by Marie-Anne Loir (attributed). Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1967.101). Photo credit: MNBAQ, Idra Labrie.



Gérard Morisset, c.1945, photographer unknown. Collection of Bibliothèque et Archives nationales du Québec, Fonds de L'Action catholique, Archives nationales à Québec, Montreal (315511). Photo credit: BAnQ.



Gérin-Lajoie : « Ne restez pas là, c'est très dangereux!!! » (*Gérin-Lajoie: "Don't stay there, it's very dangerous!!!"*), November 25, 1965, by Raoul Hunter. Collection of Bibliothèque et Archives nationales du Québec, Montreal, Fonds Raoul Hunter, Archives nationales à Québec (339267). Photo credit: BAnQ.



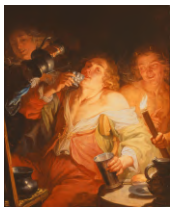
Gilded pedestal, seventeenth century, by an unknown artist. Collection of the Pôle culturel du monastère des Ursulines, Quebec City (1995.1844). Photo credit: Pôle culturel du Monastère des Ursulines.



Giovanni Domenico Balzaretti, c.1835–40, by Gerome Fassio. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift of Pierre-Paul Côté and Louise Monaghan (2000.235). Photo credit: MNBAQ, Idra Labrie.



Gordon Donald Simons, Barbara Lynn Schneider, and their sons Richard and Peter Simons, date unknown. Photograph by Simon Séguin-Bertrand. Courtesy of *Le Droit*.



La gourmandise (*Gluttony*), c.1642, by Jacques de l'Ange. Collection of the Milwaukee Art Museum, Gift of Frank A. Murn (M2006.45). Photo credit John R. Glembin.



Le grand escalier du Grand Séminaire, Québec (*The Grand Staircase of the Grand Séminaire, Quebec City*), from the album *Maisons d'éducation de la province de Québec* (*Educational Institutions of the Province of Quebec*), c.1895, by Jules-Ernest Livernois. Collection of the Musée national des beaux-arts du Québec, Quebec, Gift of the Yves Beauregard Collection (2014.115.16). Photo credit: MNBAQ, Idra Labrie.



Guillaume-Estèbe House, built around 1752 and integrated into the Musée de la civilisation, Quebec City, date unknown. Photograph by Pierre Soulard. Photo credit: MCQ.



Halte dans la forêt (*A Halt in the Forest*), 1889, by Louis-Philippe Hébert. Collection of the National Assembly of Quebec. Courtesy of World of Images. Photo credit: Réal Filion.



Hausse-col décoratif (*Ornamental Gorget*), 1798–1800, by Charles Duval. Collection of the McCord Stewart Museum, Montreal, Gift of David Ross McCord (M984.301.84). Photo credit: McCord Stewart Museum.



La Haute-Ville et l'hôtel du Parlement vus de l'Université Laval, Québec (*Upper Town and the Parliament Building Seen from Université Laval, Quebec City*), c.1890, by Jules-Ernest Livernois. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift from the Michel Lessard Collection (2011.108). Photo credit: MNBAQ, Denis Legendre.



Horatio Walker painting in his garden, Île d'Orléans, 1933. Photograph by Melvin Ormand Hammond. Collection of the Archives of Ontario, Toronto (F 1075-12-0-0-27). Courtesy of Wikimedia Commons.



Huron-Wendat Museum, Wendake, Quebec, 2012. Photograph by Pierre-Olivier Fortin. Courtesy of Wikimedia Commons.



The Ice Cone, Montmorency Falls, Québec, c.1845, by Robert Clow Todd. Collection of the Art Gallery of Ontario, Toronto, Purchased with the assistance of the Government of Canada through the Cultural Property Export and Import Act, 1987 (87/94). Courtesy of the Art Gallery of Ontario. Photo © AGO.



Illustration pour l'affiche « Have a Camel » (*Illustration for the "Have a Camel" Poster*), 1926, by Omer Parent. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift of the artist (2000.319). © Estate of Omer Parent. Photo credit: MNBAQ.



L'Incendie du quartier Saint-Jean à Québec, vu vers l'ouest (*The Fire in the Saint-Jean Quarter, Seen Looking Westward*), c.1845–48, by Joseph Légaré. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase, Restoration carried out with the support of Les Amis du Musée (1958.470). Photo credit: MNBAQ, Denis Legendre.



Indien (*Indigenous Figure*), c.1885, by Louis Jobin. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1936.28). Photo credit: MNBAQ, Denis Legendre.



Inner courtyard of Université Laval, Old Quebec District, Quebec City, c.1900. Photographer unknown. Collection of Bibliothèque et Archives nationales du Québec, Fonds J.E. Livernois Ltée, Archives nationales à Québec, Montreal (323031). Photo credit: BAnQ.



Installation view of Giorgia Volpe's *Le musée de l'eau* (*The Museum of Water*), 2023–24, in Saint-Charles River Linear Park, Quebec City, date unknown. Courtesy of Giorgia Volpe. Photo credit: Giorgia Volpe.



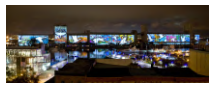
Installation view of Giorgia Volpe's work *Passage migratoire nº 2* (*Migratory Passage No. 2*), 2017, presented as part of *Passages Insolites* (*Unusual Passages*), Quebec City, 2017. Courtesy of Giorgia Volpe. Photo credit: Stéphane Bourgeois.



Installation view of Jocelyne Alloucherie's exhibition *L'envers* (*The Reverse*) at the Canadian Cultural Centre, Paris, 2006. Courtesy of Jocelyne Alloucherie. Photo credit: Canadian Cultural Centre, Brice Derez.



Installation view of Melvin Charney's site-specific work in the exhibition *Territoires d'artistes, paysages verticaux* (*Artists' Territories, Vertical Landscapes*), organized by the Musée du Québec, Quebec City, 1989. Courtesy of the MNBAQ. © Estate of Melvin Charney / CARCC Ottawa 2025. Photo credit: Patrick Altman.



Installation view of Robert Lepage and Ex Machina's projection *Moulin à images* (*Image Mill*), 2008–14, in the Old Port, Quebec City, date unknown. Courtesy of Robert Lepage and Ex Machina. Photo credit: Nicolas Ruel.



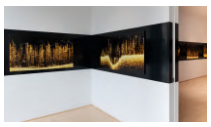
Installation view of Robert Lepage and Ex Machina's projection *Moulin à images* (*Image Mill*), 2008–14, in the Old Port, Quebec City, date unknown. Courtesy of Robert Lepage and Ex Machina. Photo credit: Nicolas Ruel.



Installation view of Robert Lepage and Ex Machina's projection *Moulin à images* (*Image Mill*), 2008–14, in the Old Port, Quebec City, date unknown. Courtesy of Robert Lepage and Ex Machina. Photo credit: Nicolas Ruel.



Installation view of Robert Lepage and Ex Machina's projection *Moulin à images* (*Image Mill*), 2008–14, in the Old Port, Quebec City, date unknown. Courtesy of Robert Lepage and Ex Machina. Photo credit: Nicolas Ruel.



Installation view of the exhibition *Ludovic Boney : Mémoires ennoyées* (*Ludovic Boney: Drowned Memories*) at Pierre-François Ouellette Art Contemporain, Montreal, 2022. Courtesy of Ludovic Boney. Photo credit: Ludovic Boney, Pierre-François Ouellette.



Interior of the Livernois Gallery, c.1886, by Jules-Ernest Livernois. Collection of the Bibliothèque et Archives nationales du Québec, J.E. Livernois Ltée Fonds, Archives nationales à Québec, Montreal (323811). Courtesy of the Bibliothèque et Archives nationales du Québec.



Jacques Cartier, 1848, by Théophile Hamel. Collection of the Musée national des beaux-arts du Québec, Purchase (2009.12). Photo credit: MNBAQ, Jean-Guy Kérouac.



Janvier à Québec (*January in Quebec City*), 1965, by Jean Paul Lemieux. Collection of the Art Gallery of Ontario, Toronto, Gift of Kyra Montagu, Jane Glassco, and John L. Gordon, in memory of their mother, Mrs. Walter Gordon, 1995 (95/159). © Estate of Jean Paul Lemieux. Photo credit: AGO.



Jean-Paul L'Allier, 2016. Photograph by Yan Doublet. Courtesy of La Photothèque *Le Soleil*.



Jeune fille au col blanc (*Young Girl with White Collar*), c.1934, by Alfred Pellan. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase, Restoration carried out by the Centre de conservation du Québec (1940.106). © Estate of Alfred Pellan / CARCC Ottawa 2025. Photo credit: MNBAQ, Denis Legendre.



Jeune fille aux anémones (*Girl with Anemones*), c.1932, by Alfred Pellan. Collection of the National Gallery of Canada, Ottawa, Purchased 1967 (15241). © Estate of Alfred Pellan / CARCC Ottawa 2025. Photo credit: NGC.



Jouet d'adulte 2 (*Adult Toy 2*), 2003–12, by BGL. Collection of the Musée national des beaux-arts du Québec, Gift in memory of Isaac Battat (2012.71). © BGL. Photo credit: MNBAQ, Idra Labrie.



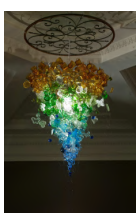
Labour aux premières lueurs du jour (*Ploughing—the First Gleam*), 1900, by Horatio Walker. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase, 1929, Restoration carried out by the Centre de conservation du Québec (1934.530). Photo credit: MNBAQ, Idra Labrie.



Lac Brome de la Suite québécoise (*Lake Brome from the Quebec Suite*), 1973–74, by Edmund Alleyn. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (2007.18). © Estate of Edmund Alleyn. Photo credit: MNBAQ, Patrick Altman.



La leçon de couture (*The Sewing Lesson*), 1886, by Charles Huot. Collection of the Montreal Museum of Fine Arts, Purchase, Donald Luc Boisvert and Gaston Lamontagne Fund (2021.27). Photo credit: MMFA, Christine Guest.



Lustre (*Chandelier*), 1998, 2008 version, by Claudie Gagnon. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (2009.88). © Claudie Gagnon. Photo credit: MNBAQ, Patrick Altman.



Madame Clément Cazeau, née Julie Hamelin (*Mrs. Clément Cazeau, née Julie Hamelin*), c.1846, by Gerome Fassio. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1982.48). Photo credit: MNBAQ, Patrick Altman.



Madame Cyrice Têtu, née Caroline Dionne, et son fils Amable (*Mrs. Cyrice Têtu, née Caroline Dionne, and Her Son Amable*), 1852, by Théophile Hamel. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase, Restoration carried out with a contribution from the Friends of the Museum (1954.109). Photo credit: MNBAQ, Jean-Guy Kérouac.



Madame François-Olivier Boucher, née Marie-Luce Deligny (*Mrs. François-Olivier Boucher, née Marie-Luce Deligny*), c.1826–31, by Jean-Baptiste Roy-Audy. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift of Pierre-Olivier Boucher and Odette Lapalme in memory of Paul Boucher, D. Sc. Soc., Restoration carried out by the Centre de conservation du Québec (2000.232). Photo credit: MNBAQ.



Madame Giovanni Domenico Balzaretti, née Madeleine Romain (*Mrs. Giovanni Domenico Balzaretti, née Madeleine Romain*), c.1835–40, by Gerome Fassio. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift of Pierre-Paul Côté and Louise Monaghan (2000.236). Photo credit: MNBAQ, Idra Labrie.



La Maison Simons on côte de la Fabrique, Quebec City, 2014. Photograph by Jean Gagnon. Courtesy of La Maison Simons.



La Maison Simons on côte de la Fabrique, Quebec City, 1920s. Photographer unknown. Courtesy of La Maison Simons.



Mandala Naya, de la série Le déclin bleu (*Mandala Naya, from the Blue Decline Series*), 2002, by Diane Landry. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase supported by the Canada Council for the Arts through its Acquisition Assistance Program (2008.62). © Diane Landry. Photo credit: MNBAQ, Jean-Guy Kérouac.



Marc Dugas, founder of Engramme, at the opening of the exhibition *Noces de papier* (*Paper Wedding*), Quebec City, April 17, 2013. Photograph by Matthieu Dessureault. Courtesy of Matthieu Dessureault, Université Laval.



Le massacre des Hurons par les Iroquois (*The Massacre of the Hurons by the Iroquois*), 1827–28, by Joseph Légaré. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1957.204). Photo credit: MNBAQ, Idra Labrie.



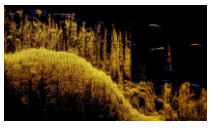
Médaille de l'École des beaux-arts de Québec (*Medal of the École des beaux-arts de Québec*), 1928–31, by Pierre-Aimé Normandeau. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift of Muriel H. Plamondon (2000.346). Courtesy of the MNBAQ. Photo credit: MNBAQ.



La médecine à Québec (*Medicine in Quebec City*), 1957, by Jean Paul Lemieux. Collection of Université Laval, Quebec City (L.BAp.62). © Estate of Jean Paul Lemieux. Photo credit: Michel Élie © CCQ (MCC) 2009. © Gestion A.S.L. inc.



The Méduse complex, Quebec City, 2023. Photograph by Francis Lhotelin. Courtesy of Francis Lhotelin.



Mémoires ennoyées 2 (*Drowned Memories 2*), 2021, by Ludovic Boney. Various collections. Courtesy of Ludovic Boney. Photo credit: Ludovic Boney, CFO.



Mercenaria mercenaria (also known as the hard clam or northern quahog), 2016. Collection of the Yale Peabody Museum, New Haven (YPM IZ 033295). Courtesy of Wikimedia Commons. Photo credit: E.A. Lazo-Wasem.



Merrymaking, 1860, by Cornelius Krieghoff. Collection of the Beaverbrook Art Gallery, Fredericton, Gift of the Beaverbrook Foundation (1959.12). Photo credit: Beaverbrook Art Gallery.



Model of the future Riopelle Space at the Musée national des beaux-arts du Québec in Quebec City, scheduled to open in early 2026. Courtesy of the MNBAQ. Photo credit: fabg.



Montmorency Falls, 1853, by Cornelius Krieghoff. Collection of the Art Gallery of Ontario, Toronto, The Tom Thomson Collection at the Art Gallery of Ontario (AGOID.68801). Photo © AGO.



Le monument à Wolfe et la prison de Québec (*The Monument to Wolfe and the Quebec City Prison*), c.1875, by Louis-Prudent Vallée. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift of Pierre Lahoud (2014.29). Photo credit: MNBAQ, Idra Labrie.



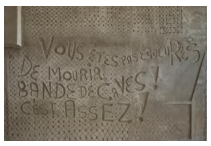
Monument de Marie de l'Incarnation (*Monument to Marie de l'Incarnation*), 1942, by Émile Brunet. Collection of the Pôle culturel du monastère des Ursulines, Quebec City (2024.0224). Photo credit: Pôle culturel du monastère des Ursulines.



Moose and Deer Hunting, 1842, by Millicent Mary Chaplin. Collection of Library and Archives Canada, Ottawa (1956-62-44). Photo credit: Library and Archives Canada.



Morrin College, Quebec City, 2020. Photograph by Wilfredo Rafael Rodriguez Hernandez. Courtesy of Wikimedia Commons.



Mort – Espace – Liberté (*Death – Space – Freedom*) or *Passé, présent, future* (*Past, Present, Future*) (detail), 1969, by Jordi Bonet. Collection of the Grand Théâtre de Québec. Photo credit: Grand Théâtre de Québec, Louise Leblanc.



Mort – Espace – Liberté (*Death – Space – Freedom*) or *Passé, présent, future* (*Past, Present, Future*) (detail), 1969, by Jordi Bonet. Collection of the Grand Théâtre de Québec. Photo credit: Grand Théâtre de Québec, Louise Leblanc.



Mort – Espace – Liberté (*Death – Space – Freedom*) or *Passé, présent, future* (*Past, Present, Future*) (detail), 1969, by Jordi Bonet. Collection of the Grand Théâtre de Québec. Photo credit: Grand Théâtre de Québec, Louise Leblanc.



Murals on Dufferin-Montmorency viaduct pillars, presented as part of *Passage mural* (*Mural Passage*), organized by Street Art in Action in collaboration with Québec Nova Murale and EXMURO, Quebec City, 2023. Photographer unknown. Courtesy of EXMURO art public.



The Musée de la civilisation, Quebec City, 2009. Photograph by Claude Gagnon. Courtesy of Wikimedia Commons.



Le musée de physique de l'Université Laval, Québec (*The Physics Museum at Université Laval, Quebec City*), c.1890, by Jules-Ernest Livernois. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift of the Michel Lessard Collection (2010.184). Photo credit: MNBAQ, Jean-Guy Kérouac.



Le musée de zoologie de l'Université Laval, Québec (*The Zoology Museum at Université Laval, Quebec City*), from the album *Maisons d'éducation de la province de Québec* (*Educational Institutions of the Province of Quebec*), c.1895, by Jules-Ernest Livernois. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift of the Yves Beauregard Collection (2014.115.07). Photo credit: MNBAQ, Idra Labrie.



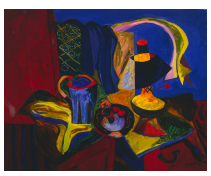
The Musée provincial du Québec, Quebec City, 1944. Photograph by Léopold Arcand. Collection of Bibliothèque et Archives nationales du Québec, Fonds du ministère de la Culture et des Communications, Archives nationales à Québec, Montreal (155957). Photo credit: BAnQ.



N° 1115, de la suite Les grâces (*No. 1115, from the series The Graces*), 2003, by Marcel Jean. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchased for the Art Loan Collection in 2004, transferred to the permanent collection of the Musée national des beaux-arts du Québec (2005.2679). © Marcel Jean / CARCC Ottawa 2025. Photo credit: MNBAQ, Jean-Guy Kérouac.



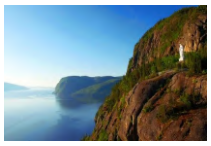
The Narrows on Lake St. Charles, 1859, by Cornelius Krieghoff. Collection of the Art Gallery of Ontario, Toronto, The Tom Thomson Collection at the Art Gallery of Ontario (2009/480). Photo © AGO.



Nature morte (*Still Life*), 1944, by Omer Parent. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1944.58). © Estate of Omer Parent. Photo credit: MNBAQ.



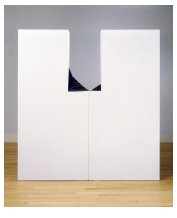
A New Map of the Province of Quebec, According to the Royal Proclamation, of the 7th of October 1763, 1776, by John Carver. Collection of the Library of Congress, Geography and Map Division, Washington, D.C. (74694799). Photo credit: Library of Congress.



Notre-Dame du Saguenay (*Our Lady of the Saguenay*), 1881, by Louis Jobin. Collection of the Société historique du Saguenay. Photo credit: OYÉ.



Notre-Dame du Saguenay (*Our Lady of the Saguenay*), 1881, by Louis Jobin. Collection of the Société historique du Saguenay. Photo credit: Sophie Morin.



Œuvres de sable (Les Déserts n° 3) (*Sand Works [The Deserts No. 3]*), 1999, by Jocelyne Alloucherie. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift of Cirque du Soleil (2000.50.03). © Jocelyne Alloucherie. Photo credit: MNBAQ, Jean-Guy Kérouac.



Les oiseaux (*Birds*), n.d., by Louis Nicolas, illustration from the *Codex Canadensis*, page 41. Collection of the Gilcrease Museum, Tulsa. Photo credit: Gilcrease Museum.



Old Quebec, Quebec City, 2014. Photograph by Philippe Renault / Alamy Stock Photo.



On [Mgr de Laval] donne la confirmation la 1re fois (*We [Mgr de Laval] Administer Confirmation for the First Time*), c.1686, by Claude Chauchetière, from Narration annuelle de la Mission du Sault depuis la fondation jusqu'en 1686. Collection of the Archives départementales de la Gironde, Bordeaux. Photo credit: Fonds Robert-Derome, UQAM.



On travaille aux champs (*Working in the Fields*), c.1686, by Claude Chauchetière, from *Narration annuelle de la Mission du Sault depuis la fondation jusqu'à l'an 1686*. Collection of Bibliothèque et Archives nationales du Québec, Archives nationales à Québec, Montreal (368878). Photo credit: BAnQ.



Opening of the *Alfred Pellan* exhibition at the Musée de la province de Québec, Quebec City, June 12, 1940. Photographer unknown. Collection Archives UQAM, Fonds Alfred Pellan (131P-010/58). Courtesy of the Université du Québec à Montréal.



Our House, Number 13 St. Ursula Street, Quebec, from July 1838 to September 1842, c.1838–40, by Millicent Mary Chaplin. Collection of Library and Archives Canada, Ottawa (1956-62-44). Photo credit: Library and Archives Canada.



Parement d'autel dit de la Nativité (*Altar Frontal Known as The Nativity*), second half of the seventeenth century, by Marie Lemaire des Anges (née Marie Lemaire) (attributed) and the Ursuline Workshop of Quebec. Collection of the Pôle culturel du monastère des Ursulines, Quebec City, Restoration carried out by the Centre de conservation du Québec (1995.63). Photo credit: Pôle culturel du monastère des Ursulines; MNBAQ, Patrick Altman.



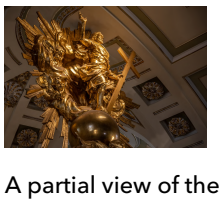
Parement d'autel dit de l'éducation de la Vierge (*Altar Frontal Known as The Education of the Virgin*), second half of the seventeenth century, by Marie de l'Incarnation (née Marie Guyart) (attributed) and the Ursuline Workshop of Quebec. Collection of the Pôle culturel du monastère des Ursulines, Quebec (1995.1091). Photo credit: Pôle culturel du monastère des Ursulines.



Parement d'autel dit de l'Immaculée Conception (*Altar Frontal Known as The Immaculate Conception*), second half of the seventeenth century, by Marie Lemaire des Anges (née Marie Lemaire) (attributed). Collection of the Pôle culturel du monastère des Ursulines (1995.1100). Photo credit: Pôle culturel du monastère des Ursulines.



Parement d'autel dit de sainte Marie-Madeleine pénitente (*Altar Frontal Known as Saint Mary Magdalene Penitent*), second half of the seventeenth century, by Marie de l'Incarnation (née Marie Guyart) (attributed). Collection of the Pôle culturel du monastère des Ursulines, Quebec City (1995.1094). Photo credit: Pôle culturel du monastère des Ursulines.



A partial view of the golden baldachin inside the Notre-Dame de Québec Basilica-Cathedral, Quebec City, 2021. Courtesy of Wikimedia Commons. Photo credit: Wilfredo Rafael Rodriguez Hernandez.



Parure de traite (*Trade Ornament*), 2021, by Ludovic Boney, installation view from the exhibition *Voix autochtones d'aujourd'hui : savoir, trauma, résilience* (*Indigenous Voices of Today: Knowledge, Trauma, Resilience*) at the McCord-Stewart Museum, Montreal, 2021–ongoing. Collection of the artist. Photo credit: CFO.



Patène (*Paten*), 1850 or later, by an unknown artist. Collection of the Musée de la civilisation, Quebec City, Séminaire de Québec Collection, Restoration carried out by the Centre de conservation du Québec (1991.806.2). Photo credit: MCQ.



Paysage au monument à Wolfe (*Landscape with Monument to Wolfe*), c.1845, by Joseph Légaré. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1955.109). Photo credit: MNBAQ, Patrick Altman.



Peintre au paysage (*Painter in Landscape*), c.1935, by Alfred Pellan. Collection of Art Windsor-Essex, Purchase, 1967 (1967.011). © Estate of Alfred Pellan / CARCC Ottawa 2025. Photo credit: Art Windsor-Essex.



Les pensées (*Pansies*), c.1935–37, by Alfred Pellan. Collection of the Montreal Museum of Fine Arts (1956.1133). © Estate of Alfred Pellan / CARCC Ottawa 2025. Photo credit: MMFA, Brian Merrett.



Perdu dans la nature (La piscine) (*Lost in Nature [The Pool]*), 1998, by BGL. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (2003.09). © BGL. Photo credit: MNBAQ, Patrick Altman.



A performance of *Le projet Riopelle* (*The Riopelle Project*), created by Robert Lepage and Ex Machina, at Duceppe, Montreal, 2023. Photograph by Danny Taillon. Courtesy of Duceppe.



La petite chouette (*The Small Owl*), n.d., by Louis Nicolas, illustration from the *Codex Canadensis*, page 41. Collection of the Gilcrease Museum, Tulsa. Photo credit: Gilcrease Museum.

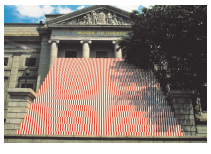


Photo-souvenir of Daniel Buren's site-specific work *L'escalier remonté* (*The Reimagined Staircase*) in the exhibition *Territoires d'artistes, paysages verticaux* (*Artists' Territories, Vertical Landscapes*), organized by the Musée du Québec, Quebec City, 1989. Courtesy of Studio Daniel Buren. © Daniel Buren / ADAGP, Paris / CARCC Ottawa 2025. Photo credit: Patrick Altman.



Pied (*Foot*), 1991, by Paul Lacroix. Prêt d'œuvres d'art collection, Musée national des beaux-arts du Québec, Quebec City (CP.2007.61). © Estate of Paul Lacroix / CARCC Ottawa 2025. Photo credit: MNBAQ.



La Pinacothèque de l'Université Laval, Québec (*The Pinacotheca at Université Laval, Quebec City*), c.1890, by Jules-Ernest Livernois. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift from the Michel Lessard Collection (2010.185). Photo credit: MNBAQ, Jean-Guy Kérouac.



La place du marché, Québec (*Market Place, Quebec City*), 1829/30, by James Pattison Cockburn. Collection of the Musée national des beaux-arts du Québec, Quebec City, Bequest of Kate Aishton Mercu (1944.110). Photo credit: MNBAQ, Idra Labrie.



Poêle à bois (*Wood Stove*), 1997, by BGL. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase for the Art Loan Collection of the Musée national des beaux-arts du Québec (CP.1999.47). © BGL. Photo credit: MNBAQ, Patrick Altman.



Le pont de glace à Québec (*The Ice Bridge in Quebec*), 1920, by Clarence Gagnon. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase, 1920, Restoration carried out by the Centre de conservation du Québec (1934.636). Photo credit: MNBAQ, Denis Legendre.



La porte Dalhousie, Québec (*Dalhousie Gate, Quebec City*), c.1829, by James Pattison Cockburn. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1953.70). Photo credit: MNBAQ, Louis Hébert.



Porte de jour (*Daylight Door*), 2004, by Jocelyne Alloucherie. Municipal Public Art Collection of the City of Montreal. Courtesy of Jocelyne Alloucherie. Photo credit: City of Montreal.



Portrait de mère Marie de l'Incarnation (*Portrait of Mother Marie de l'Incarnation*), 1672, by Hugues Pommier (attributed). Collection of the Pôle culturel du monastère des Ursulines, Quebec City. Courtesy of Wikimedia Commons.



Portrait of Athanase David, c.1915, photographer unknown. Collection of Bibliothèque et Archives nationales du Québec, Collection of the Centre d'archives de Québec, Archives nationales à Québec, Montreal (370771). Photo credit: BAnQ.



Portrait of Guy Sioui Durand, 2023, by Martin Akwiranoron Loft. Courtesy of Guy Sioui Durand. Photo credit: Martin Akwiranoron Loft.



Preparatory sketch for "Québec (projet de peinture murale)" ("Québec [Mural Project]"), 1949, by Jean Paul Lemieux. The Royal Collection, United Kingdom. Courtesy of The Royal Collection. © Estate of Jean Paul Lemieux. Photo credit: Royal Collection Enterprises Limited.



Présentation d'un chef nouvellement élu au Conseil de la tribu huronne de Lorette (*Presentation of a Newly Elected Chief to the Council of the Huron Tribe of Lorette*), 1840, by Henry Daniel Thielcke. Collection of the Château Ramezay Museum, Montreal (1998.121). Photo credit: Château Ramezay.



Pression/Présence (*Pressure/Presence*), 1979, printed in 1999, by Bill Vazan. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1999.341). Courtesy of the MNBAQ. © Bill Vazan / CARCC Ottawa 2025.



Profil et élévations d'une nouvelle cathédrale et paroisse proposés à faire dans la ville de Québec (*Profile and Elevations of a New Cathedral and Parish Proposed for the City of Quebec*), 1745, by Gaspard-Joseph Chaussegros de Léry. Collection of the Archives nationales d'outre-mer, Aix-en-Provence, France (BAC, 3DFC 424A). Photo credit: Archives nationales d'outre-mer.



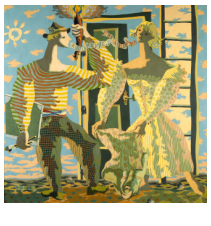
Projectile points, made of chert and quartz, found at the historic and archaeological site of Samuel de Champlain's Habitation de Québec. Place-Royale archaeological reference collection, Quebec City. Courtesy of the City of Québec. Photo credit: Chantal Gagnon.



Projet de figure de proue du navire « Royal Edward » (bâbord) (*Figurehead Design for the Ship "Royal Edward" [Port]*), 1793, by François Baillairgé. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1975.256). Photo credit: MNBAQ.



Projet de figure de proue du navire « Royal Edward » (tribord) (*Figurehead Design for the Ship "Royal Edward" [Starboard]*), 1793, by François Baillairgé. Collection of the Musée national des beaux-arts du Québec, Quebec, Purchase (1975.255). Photo credit: MNBAQ, Denis Legendre.



La publicité et la décoration (*Advertising and Decoration*), 1947, by Jean-Philippe Dallaire. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift of the École des beaux-arts de Québec (1970.240). © Estate of Jean-Philippe Dallaire / CARCC Ottawa 2025. Photo credit: MNBAQ, Jean-Guy Kérouac.



Quebec City, The Capital of New-France, a Bishoprick, and Seat of the Soverain Court, c.1759, by Thomas Johnston, after Nicolas de Fer and François Chereau. Collection of the John Carter Brown Library, Brown University, Providence (M987.57). Courtesy of the John Carter Brown Library.



The Quebec coat of arms on the pediment of the National Assembly of Quebec, Quebec City, 2007. Courtesy of Wikimedia Commons. Photo credit: Claude Boucher.



The Quebec Driving Club meeting at the Place d'Armes, c.1826, by James Smillie Jr., after William Wallace. Collection of the National Gallery of Canada, Ottawa, Purchased 2010 (43037). Photo credit: NGC.



Quebec Taken from the House of James Caldwell, 1822, by Charles Ramus Forrest. Collection of the National Gallery of Canada, Ottawa, Purchase, 1975 (18508). Photo credit: NGC.



Québec vue de la Pointe-Lévis (*View of Quebec City from Pointe De Lévy*), c.1840–42, by Joseph Légaré. Collection of the Montreal Museum of Fine Arts, Purchase, Gift of the Succession J.A. DeSève and Horsley and Annie Townsend Bequest (inv.1980.3). Photo credit: MMFA, Denis Farley.



Rapides et dangereux (*Fast and Dangerous*), 2005, by BGL. Collection of the National Gallery of Canada, Ottawa, Purchased 2007 (42088.12). Courtesy of BGL. © BGL. Photo credit: Doyon-Rivest.



Réciprocité (*Reciprocity*), 2009, by Teharihulen Michel Savard. Collection of the Huron-Wendat Museum, Wendake, Quebec (2024.2.1). Courtesy of Teharihulen Michel Savard. Photo credit: Huron-Wendat Museum.



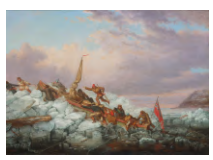
Le repos de la Sainte Famille durant la Fuite en Égypte (*The Holy Family Rest on the Flight into Egypt*), c.1750, by Jean Restout (attributed). Collection of the Musée de la civilisation, Quebec City, Séminaire de Québec Collection (1991.541). Photo credit: MCQ, Jessy Bernier – Icône.



Retable principal (*Main Altarpiece*), 1726–36, by Pierre-Noël Levasseur. Collection of the Pôle culturel du monastère des Ursulines, Ursuline Chapel, Quebec City. Photo credit: Pôle culturel du monastère des Ursulines.



Robert Lepage performing in the play *887,* which he created with Ex Machina, at the Théâtre du Nouveau Monde, Montreal, 2016. Photograph by Erick Labbé. Courtesy of Robert Lepage and Ex Machina.



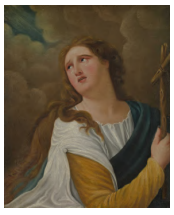
The Royal Mail Crossing the Saint Lawrence, 1860, by Cornelius Krieghoff. Private collection. Photo credit: Cowley Abbott Fine Art.



Rue Saint-Flavien à Québec (*Saint-Flavien Street in Quebec City*), c.1930–44, by Simone Hudon. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift of Muriel H. Plamondon (2000.287). © Estate of Simone Hudon. Photo credit: MNBAQ, Denis Legendre.



La Sainte Famille à la Huronne (*The Holy Family with a Huron Woman*), c.1671, by Frère Luc (né Claude François). Collection of the Pôle culturel du monastère des Ursulines, Quebec City (1997.1008). Photo credit: Pôle culturel du monastère des Ursulines.



Sainte Marie-Madeleine or *La Madeleine en pleurs* (*Saint Mary Magdalene* or *The Weeping Magdalene*), 1819, by Jean-Baptiste Roy-Audy. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase, Restoration carried out with a contribution from the Friends of the Museum (1980.04). Photo credit: MNBAQ, Idra Labrie.



Saint Jean Baptiste, socle de la première colonne de droite (*Saint John the Baptist, Base of the First Column on the Right*), first half of the eighteenth century, by Pierre-Noël Levasseur. Collection of the Pôle culturel du monastère des Ursulines, Ursuline Chapel, Quebec City. Courtesy of the Canadian Museum of History, Gatineau. Photo credit: Marius Barbeau.



Saint Jérôme entendant la trompette du Jugement dernier (*Saint Jerome Hearing the Trumpet of the Last Judgment*), 1717, by Pierre Dulin. Collection of the Musée de la civilisation, Quebec City, Séminaire de Québec Collection, Restoration carried out by the Centre de conservation du Québec (1991.538.1). Photo credit: MCQ, Red Méthot – Icône.



Sans titre (M-1351) (*Untitled [M-1351]*), 1989, by Richard Mill. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase for the Art Loan Collection of the Musée national des beaux-arts du Québec (CP.1992.28). © Richard Mill. Photo credit: MNBAQ, Jean-Guy Kérouac.



Sans titre (*Untitled*), 1948, by Omer Parent. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift of the artist (2000.267). © Estate of Omer Parent. Photo credit: MNBAQ.



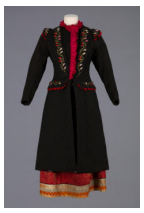
Scène de traite, Québec, 1628 (*Trading Scene at Quebec, 1628*), 1994, by Francis Back. Collection of the Canadian Museum of History, Gatineau (S96-25083). © Francis Back / Raphaëlle & Félix Back. Photo credit: Raphaëlle & Félix Back.



Se la couler douce (*Taking It Easy*), 2015–21, by Giorgia Volpe, performance and installation presented as part of the Symposium international d'art-nature des Jardins du précambrien at the Derouin Foundation, Val-David, Quebec. Courtesy of Giorgia Volpe. Photo credit: Giorgia Volpe, Jean-François Boisvert.



Sir George R. Dalhousie, c.1828, by Jarvis Frary Hanks. Collection of Library and Archives Canada, Ottawa (1971-64-94). Courtesy of Library and Archives Canada,



Skirt and redingote dress, c.1875, by a once-known Wendat artist. Collection of the Musée de la civilisation, Quebec City, Restoration carried out by the Centre de conservation du Québec (2009-3-2 and 2009-3-1). Photo credit: MCQ, Red Méthot – Icône.



Sœur Saint-Alphonse (*Sister Saint-Alphonse*), 1841, by Antoine Plamondon. Collection of the National Gallery of Canada, Ottawa, Purchase, 1937 (4297). Photo credit: NGC.



Solstice, n.d., by Guido Molinari and Michel Dallaire (designer). Collection of La Maison Simons, Downtown Montreal. © Estate of Guido Molinari / CARCC Ottawa 2025. Photo credit: La Maison Simons.



Le somnambule (*The Somnambulist*), 2005–23, by François Morelli. Collection of the artist. Reproduced with permission from François Morelli. © Courtesy of Manif d'art 11, 2024. Photo credit: Marc-Antoine Hallé.



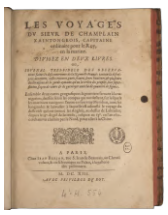
Statue de sainte Ursule, patronne des Ursulines (*Statue of Saint Ursula, Patron Saint of the Ursulines*), eighteenth century, by Pierre-Noël Levasseur. Collection of the Pôle culturel du monastère des Ursulines, Ursuline Chapel, Quebec City (2024.0236). Photo credit: Pôle culturel du monastère des Ursulines.



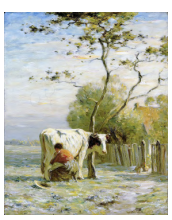
The Steamship Quebec, 1853, by Cornelius Krieghoff. Collection of the Art Gallery of Ontario, Toronto, The Tom Thomson Collection at the Art Gallery of Ontario (2009/483). Photo © AGO.



Théière Regency (*Regency Teapot*), c.1815, by Laurent Amiot. Collection of the National Gallery of Canada, Ottawa, Purchased 2009 (42518). Photo credit: NGC.


LES VOYAGES
DV SIEVR DE CHAMPLAIN
XAINTONGEOIS, CAPITAINE
DIVISEZ EN DEVX LIVRES.
A PARIS

Title page of *Les voyages du sieur de Champlain Xaintongeois, capitaine ordinaire pour le Roy, en la marine*, by Samuel de Champlain (Paris: Jean Berjon, 1613). Collection of the Bibliothèque nationale de France, Paris, Département de l'Arsenal (4-H-554). Photo credit: BNF.



La traite du matin (*The Morning Milking*), 1910, by Horatio Walker. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase before 1929 (1934.533). Photo credit: MNBAQ, Jean-Guy Kérouac.



La traite du matin (*The Morning Milking*), 1925, by Horatio Walker. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase, 1926 (1934.532). Photo credit: MNBAQ, Patrick Altman.



The Two Dog Wampum, 1721–81, by a once-known artist. Collection of the McCord Stewart Museum, Montreal, Gift of David Ross McCord (M1904). Photo credit: McCord Stewart Museum.



Université Laval's coat of arms, created in 1951 by Robert D. Watt, Chief Herald of Canada, assisted by the heralds of the Canadian Heraldic Authority. Courtesy of Wikimedia Commons.



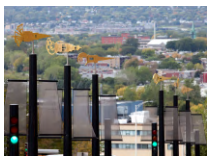
Université Laval's École d'art, La Fabrique Building, Charest Boulevard East, Quebec City, 2012. Photograph by Aquastephie. Courtesy of Wikimedia Commons.



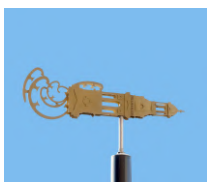
Ursuline Monastery, Quebec City, 2012. Photograph by Jean Gagnon. Courtesy of Wikimedia Commons.



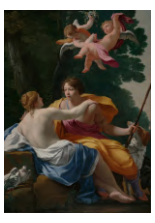
Vanitas 19-04-20, 2019, by Paul Béliveau. Private collection. Courtesy of Paul Béliveau. Photo credit: Paul Béliveau.



Les vents déferlants (*The Winds Unfurling*), 2002, by Paul Béliveau. Collection of the City of Quebec. Courtesy of Paul Béliveau. Photo credit: Ville de Québec.



Les vents déferlants (*The Winds Unfurling*) (detail), 2002, by Paul Béliveau. Collection of the City of Quebec. Courtesy of Paul Béliveau. Photo credit: Paul Béliveau.



Venus and Adonis, c.1642, by Simon Vouet. Collection of the J. Paul Getty Museum, Los Angeles, Sold to the J. Paul Getty Museum, 1971 (71.PA.19). Courtesy of Wikimedia Commons.



The Vidéo Femmes team in front of the building at 10 rue McMahon, where their offices were located, Quebec City, 1983. Photograph attributed to Louise Bilodeau. Collection of Nicole Giguère. Photo credit: Nicole Giguère.



View from Mrs. Chaplin's Dressingroom Window, Quebec, 1839, by Millicent Mary Chaplin. Collection of Library and Archives Canada, Ottawa (1956-62-46). Photo credit: Library and Archives Canada.



A view of the golden baldachin and the high altar inside the Notre-Dame de Québec Basilica-Cathedral, Quebec City, 2021. Courtesy of Wikimedia Commons. Photo credit: Wilfredo Rafael Rodriguez Hernandez.



La vision de saint Roch (*The Vision of Saint Roch*), c.1825, by Joseph Légaré. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase, Restoration carried out with the support of Les Amis du Musée (1973.220). Photo credit: MNBAQ, Patrick Altman.



Vue de la Prise de Québec, le 13 septembre 1759 (*View of the Taking of Quebec, September 13, 1759*), 1797, by an unknown artist, after Hervey Smythe. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1978.375). Photo credit: MNBAQ, Jean-Guy Kérouac.



Vue de l'intérieur de l'église des Récollets (*View of the Interior of the Récollets Church*), 1761, by Charles I Grignion. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1954.159). Photo credit: MNBAQ, Patrick Altman.



Vue de Paris, de la chambre de François Baillairgé (*View of Paris from the Room of François Baillairgé*), 1780, by François Baillairgé. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1975.237). Photo credit: MNBAQ, Denis Legendre.



Vue de Québec (*View of Quebec City*), 1838–39, by John Richard Coke Smyth. Collection of Power Corporation of Canada, Montreal (1981.069.1). Courtesy of the Musée national des beaux-arts du Québec, Quebec City. Photo credit: MNBAQ.



Vue du Palais épiscopal et de ses ruines, comme elles paraissent sur la montagne depuis la Basse-Ville (*A View of the Bishop's House with the Ruins, as They Appear in Going Up the Hill from the Lower to the Upper Town*), 1761, by Antoine Benoist, after Richard Short. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1954.125). Photo credit: MNBAQ, Denis Legendre.



Wampum belt, 1678, by a once-known Wendat artist. Collection of the Cathédrale de Chartres, France. Photo credit: DRAC Centre-Val de Loire-F. Lauginie.



Wampum belt, eighteenth century, by a once-known artist. Collection of the McCord Stewart Museum, Montreal, Gift of David Ross McCord (M1905). Courtesy of the McCord Stewart Museum.



Zacharie Vincent et son fils Cyprien (*Zacharie Vincent and His Son Cyprien*), c.1852–53, by Zacharie Vincent Telari-o-lin. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1947.156). Photo credit: MNBAQ, Patrick Altman.

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